VOGUE

AMERICANA NUMBER

ADVANCE
RETAIL
TRADE
EDITION

Incorporating Vanity Fair
FEBRUARY 1, 1944
PRICE 35 CENTS
40 Cents in Canada

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LINDA DARNELL, appearing in "BUFFALO BILL", a 20th Century-Fox technicolor production, chooses "George Washington's Choice", a Bates registered heirloomed bedspread. Available in limited quantities, comes only as shown, in all white...woven of luxurious American cotton, reversible and completely pre-shrunk. In sizes 82 x 100 and 96 x 110.

Linda Darnell Collects Heirlooms

"What you put into War Bonds now can transform your dreams of fine things for your home into tomorrow's reality", says **LINDA DARNELL**, appearing in **"BUFFALO BILL"**, a 20th Century-Fox technicolor production. Bates proudly presents George Washington's Choice, a Registered Heirloom bedspread for you, your grandchildren and your great grandchildren to treasure. George Washington chose the original bedspread for his bride.

Bates

BEDSPREADS WITH MATCHING DRAPERIES

BATES FABRICS, INC. • "LOOMED TO BE HEIRLOOMED" • 80 WORTH STREET • NEW YORK CITY

VOGUE

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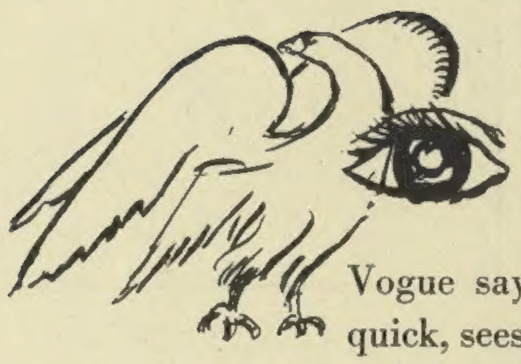
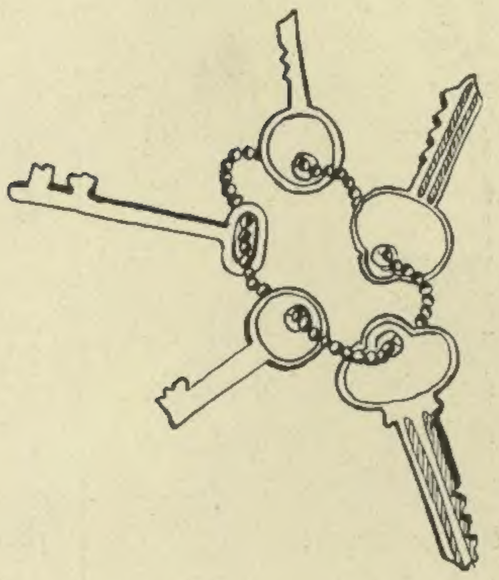
Advance News for Retailers February 1



An American Eagle Eye

Vogue says, "The eagle eye, sharp, clear, quick, sees everything, misses nothing—perceives the necessity as well as the chic of the narrowed line—covets only what it *needs*—is the most beautiful eye an American woman can have." Promote the idea that American women with eagle eyes know the reasons behind restrictions and shortages—then be prepared to give the reasons yourself upon request. These vary from city to city. Make up a flyer giving the reasons for restrictions in your city and store. Besides bringing good will, this will serve to soothe and reassure many customers, who, frightened by exaggerated rumors, resort to "scare" buying. In addition, the "eagle eye" slogan may be used in a campaign for both customers and salespeople to be more understanding of the possibly frayed nerves of others. Use the theme that the American woman with the eagle eye understands the wartime situation.



Five Key Costumes

In Vogue's Americana issue (pages 88, 89) are two suggested spring wardrobes—five costumes each—by two famous American designers. Of course, this year no one is ordering complete new wardrobes from either designers or stores, but you can help customers to round into high fashion notes clothes which were good last spring and remain so this spring. The incoming long, belted tunic under a box jacket with matching lining is identical in cut but differs in fabric for daytime and evening suits. Make up your own combinations for day and evening and display them together. A jumper may be varied with blouses, sweaters, and jackets. A silk suit is invaluable, either with or without its jacket. Assemble from all departments in one place on your ready-to-wear floor suggested wardrobes suited to your climate. With these as guides, your salespeople may find out what the customer already has and help her supplement from there.

Straight and Narrow Variations

Straight line breaks and variation begin above the hip line because the narrow skirt will always look slim and straight no matter how you take it. The tunic, box jacket, and cap sleeve are three straight line distractions which Vogue suggests. Vogue says, "The box jacket—square, brilliant, simple." As a selling slant your salespeople could suggest a bright, new box jacket to be worn over a black or navy skirt already on hand. Spotlight a slim dress with cap sleeves (page 61)—good under the box jacket now and for use alone on warmer days. Display long belted blouses in various fabrics (pages 62, 89).

Juniors by the Year

In line with wardrobe planning, fashions for juniors should receive their own emphasis. Work out a year-long junior miss wardrobe plan of clothes which will shift with ease from season to season. Put special attention on non-seasonal clothes. Long evening dresses (page 72) young customers always demand. On pages 70-73, Vogue pictures five varied-occasion dresses which are good from January to December.

SAY IT WITH A VOGUE QUOTATION

These four quotations on cards without cost

Vogue Merchandising Service, 420 Lexington Ave.

VOGUE SAYS:

"Grey is a natural."

VOGUE SAYS:

"Cap sleeves underline narrow chic."

VOGUE SAYS:

"The long belted blouse, newest with plumb-line skirts."

VOGUE SAYS:

"The box jacket—square, brilliant, simple."

These Quotations For Your Own Use

Put Them on Your Own Cards, and Use Them in Your Advertising

COLOUR

Vogue says:
"Neutral and vibrant colour—uncluttered simplicity."

Vogue says:
"Camel-beige is a natural."

Vogue says:
"A yellow leather bag—spark for a monotone grey suit."

Vogue says:
"Camel colour with white—new, knowing."

Vogue says:
"Roman stripes with beige—break in neutrality."

Vogue says:
"Roman stripes are in the news again."

Vogue says:
"Select neutrals worked together with subtle contrast."

Vogue says:
"Wear pale sandy colours with richer earth shades."

READY-TO-WEAR

Vogue says:
"Expertly classic suit, made personal by a black blouse."

Vogue says:
"The wide-shouldered coat-dress look is new and nice."

Vogue says:
"A classic coat made 1944 by white scarf, white gloves, white beret."

Vogue says:
"Slung-from-the-shoulder bag—bigger, better, bolder."

Vogue says:
"A bulky shirtwaist—addenda to slim design."

Vogue says:
"The cap sleeve for smartness, coolness, saving grace."

Vogue says:
"Wear very, very long gloves with cap sleeved dresses."

Vogue says:
"The long evening dress—a rising star."

Vogue says:
"A tunic—best for softening without adding inches to lean design."

Vogue says:
"The long belted blouse is smooth over the hips."

Vogue says:
"The box jacket, square over a slender shaft of skirt."

Vogue says:
"1944 clothes—independently American as the 13 original states."

HATS

Vogue says:
"The beret, American as ice-water, wears matchlessly morning to night."

Vogue says:
"A black suède beret turns your head."

Vogue says:
"Prick a beret with grandfather's stickpins."

Vogue says:
"Dot your eye with a pale blue felt beret."

Vogue says:
"A baby flat-top beret sits squarely on your forehead."

Vogue says:
"Give a beret your best—jewel."

Vogue says:
"Wear a forward slice of hat snugly veiled."

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
FEBRUARY 1, 1944

RETAILERS, MANUFACTURERS AND ADVERTISING EXECUTIVES ARE ENTITLED TO RECEIVE THE TRADE EDITION OF VOGUE. SUBSCRIPTIONS MUST BE PLACED DIRECT WITH THE PUBLISHERS OR DIRECT WITH A CATALOGUE SUBSCRIPTION AGENCY. DO NOT SUBSCRIBE FOR THE TRADE EDITION THROUGH AN AGENT CALLING ON YOUR STORE. MAKE YOUR CHECK PAYABLE TO VOGUE, AND MAIL TO VOGUE, GREENWICH, CONN.

FONSSAGRIVES

ON THE PLAZA • NEW YORK 19

BERGDORF GOODMAN

5TH AVENUE AT 58TH STREET

Take the Tapered Shape for Spring—
the coat as shown, natural wool with a touch of rabbit hair,
rich, soft, interesting in texture,
the buttons unreal tortoise shell, $ 115
(Same coat in plain navy or black wool, $ 100)

Sparkling as California's early spring—banana-white print spiked with black; bolero 50.00, dress 85.00

Robinsons'

LOS ANGELES

3 *Bendel Hats . . . diversified, new.*

George Platt Lynes

Left: introducing the "contour silhouette."
Center: "Level Head" with a Chinese flavor.
Right: emphasis on the young, clear-eyed look.
From our collection of Originals.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

HOYNINGEN-HUENE

PRICE BELOW IS SUBJECT TO CEILING PRICE PERMITTED BY APPLICABLE OPA REGULATIONS

Enka Rayon

in an Eisenberg Original

Portrait . . . Spring 1944 . . . in a dress of beautiful simplicity. Accents of pastel faille on a Bloomsburg Special Enka Rayon Sheer. $35.00 • Franklin Simon, New York • Carson Pirie Scott, Chicago • Joseph Horne, Pittsburgh • Jordan Marsh, Boston

Enka Rayon 206 Madison Avenue, New York 16, N. Y.

VOGUE incorporating Vanity Fair is published semi-monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut
Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $6.00 a year in U. S. A.

Your Altman Suit
with its weskit jacket, wand-slim skirt . . . exquisite lines.
Yarn-dyed grey, navy blue, light blue, black pure wool.
Sizes 12 to 20, 98.95. Rolled brim fedora in tulip-white
rio braid, 20.00. Altman hat and suit fashions, third floor
B. ALTMAN & CO.
FIFTH AVENUE NEW YORK

Starred for Brilliant Evenings

Important drama by Nettie Rosenstein.
The dress ... low-cut and suavely moulded in navy-blue crepe.
The box jacket is wool, showered with beaded stars and lined in kelly green.
To wear with kelly green opera-length gloves.

At NAN DUSKIN
Philadelphia

Hairline striped menswear worsted . . . given a bright spring impetus by the ubiquitous undertones of a new femininity . . . interpreted by America's master tailor in the gentle severity of the softly bloused jacket, clean and collarless . . . broad shouldered above a slim straight skirt. Grey, Navy, Black. Third Floor. 95.00

STERN BROTHERS FORTY-SECOND STREET AND SIXTH AVENUE, NEW YORK 18, N. Y.

Anthony Blotta designs this rapier-slim suit with rows of glistening white sequins and a Chinese collar. Black, navy or grey Meyer's pure wool fabric $165.00

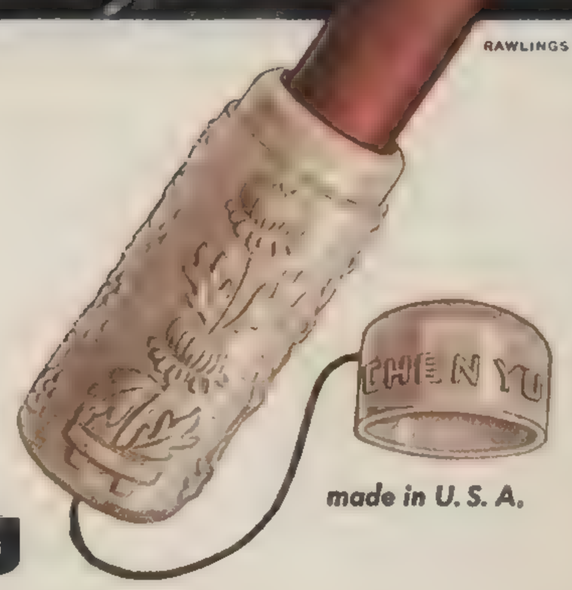
erlebacher

Washington, D.C.

RAWLINGS

Originals. . . no less!

Why wear other than "originals" on your lips? Six to choose from . . . their names tell you how original they are . . . CHEN YU's "Golden Mauve" . . . "Powder Blue Fuschia" . . . "Flame Swept Red" . . . "Exotic Pink" . . . "Dragon's Blood Ruby" . . . "Black Rose" . . . and each is wrapped in CHEN YU's reputation for terrific staying power. One dollar, tax extra.



lipstick **CHEN YU**

made in U. S. A.

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SIGNS OF A BRIGHT TOMORROW

Over Textron's storm-tossed war scene—over today's windproof, rainproof, feather-light mountain tents—shines the rainbow promise of a Fabulous Fabric Future . . . Imagine a coat that's light as a nimbus—conditioned to shut out cold and wind. Imagine lingerie of fairy-tale beauty—cobweb soft and Hercules strong. Spreads and drapes and dressing table skirts—fade-proof, stain-proof, shrink-proof. Knife-sharp pleats that wash and need no ironing. Invisible screens of "rustless" fabric. These are the beautiful, possible Textrons of Tomorrow! Remember the new name Textron in the wonderful new synthetic century to come!

TEXTRON

TODAY—RAINBOW OF RAYON "SHOWERS"

To glamorize your bath right now, Textron offers you evening dress quality Rayon Taffeta "Showers" and matching window drapes! In a rainbow-range of 12 heavenly colors! . . . They're mildew-resistant; tailored with parachute-precision. That center seam is practically invisible; that reverse hem lets water cascade off; those embroidered eyelets are rustless. And they wash and iron like a slip! Now available at Gift Shop, Bonwit Teller, New York; L. S. Ayres, Indianapolis; Marshall Field Company, Chicago; Neiman-Marcus, Dallas, and leading stores everywhere. "Showers" or Drapes—$5.00 each. Slightly higher on the West Coast and in Canada. Textron, Inc., Empire State Building, Fifth Avenue, New York.

TEXTRON *Showers*

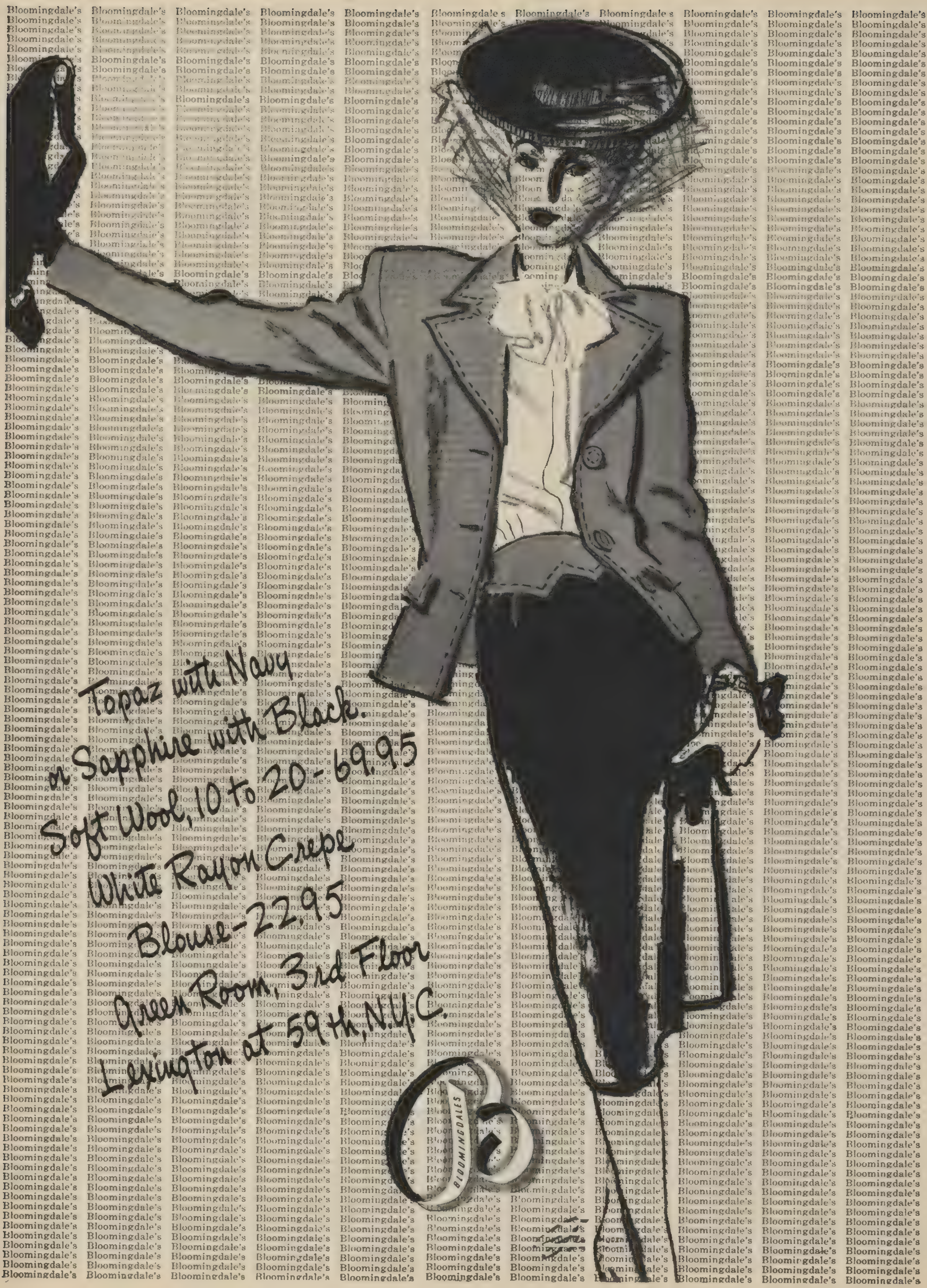
Fabric - Verdona by Pacific Mills, Worsted Division

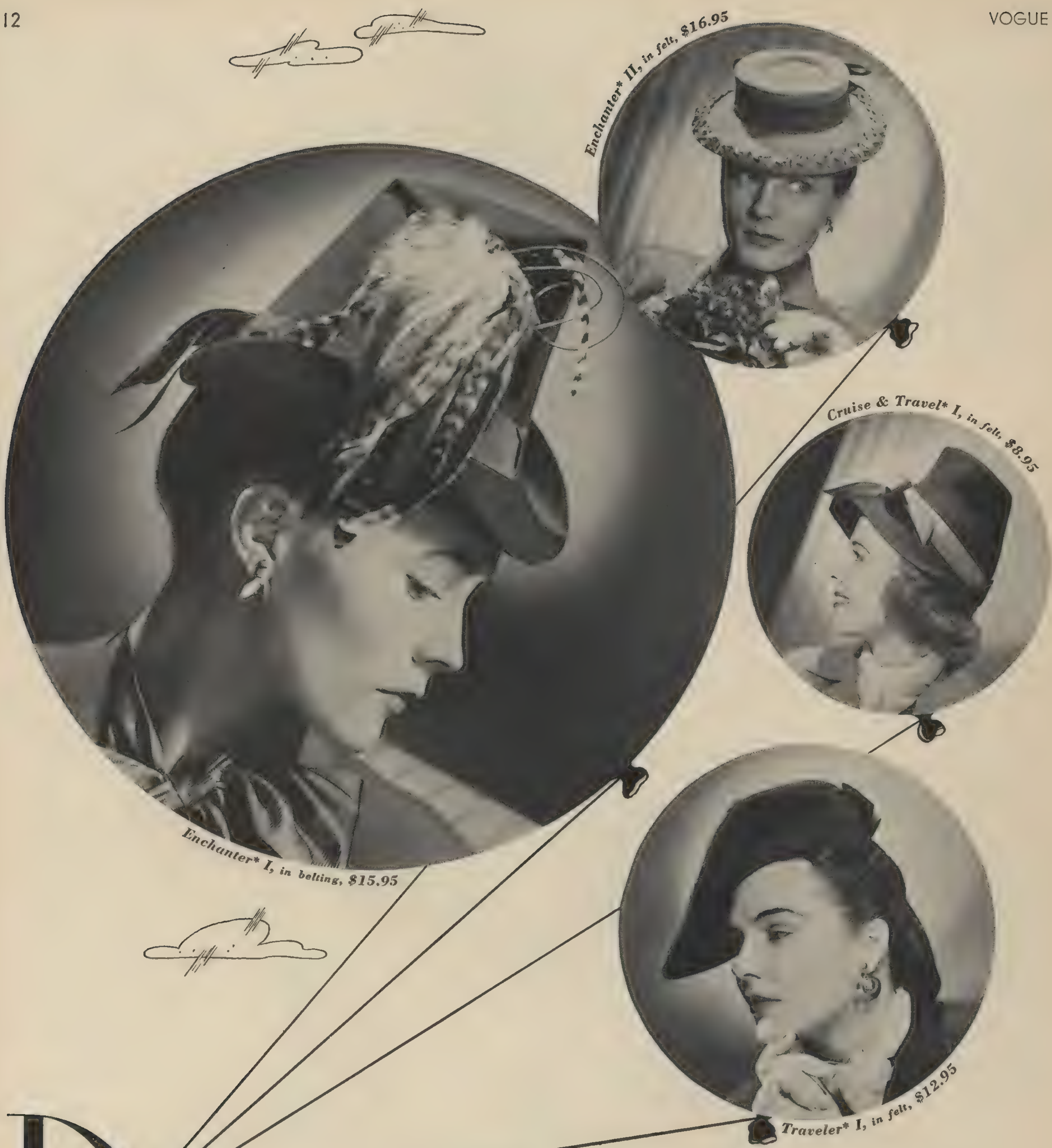
261 FIFTH AVENUE, NEW YORK

Philip Mangone favors duotone distinction. He side-slashes this handsome topcoat in Mandarin manner—then uses hand-stitching to point up the attenuated waistline of the suit-jacket beneath.

JOSEPH HORNE CO · PITTSBURGH

Versatile Lassie Maid coats, superbly tailored in 100% woolens for long and loyal service. Modestly priced at $29.95. Look for this label at leading stores everywhere or write Barkin Levin Co., Inc., 512 Seventh Avenue, New York 18, N. Y.


Topaz with Navy
or Sapphire with Black
Soft Wool, 10 to 20 - 69.95
White Rayon Crepe
Blouse - 22.95
Green Room, 3rd Floor
Lexington at 59th, N.Y.C.
BLOOMINGDALES



DUNLAP

*Trade Mark

NEW YORK — HALLMARK OF FINE QUALITY IN HATS

MAY CO., Los Angeles • MAY CO., Wilshire • MANDEL BROS., Chicago • RICH'S, Atlanta, *and other fine stores*

Three-part harmony... dress, coronette and gloves
in Nettie Rosenstein's sea foam print
of pure silk shantung.
Harzfeld's
PETTICOAT LANE · KANSAS CITY

FOR DRY SKIN WITH TINY LINES...THIS SMOOTHING LUBRICATION

Dorothy Gray EXTRA RICH SKIN CREAM

Dorothy Gray

AMERICAN DESIGN OF BEAUTY

683 FIFTH AVENUE, NEW YORK 22, N. Y.

As you grow older, your skin needs extra help to keep it looking smooth, youthfully pliant. Nightly, pamper it with luscious Dorothy Gray *Extra Rich Skin Cream.* Its pure oils lubricate your dry, weathered skin . . . help soften away those tiny dry-skin lines. $1. Plus tax.

Portrait Face Powder — So downy-textured, it fluffs on lightly and clings like a fresh, smooth complexion! Contains no ingredients generally suspected of arousing allergies. In glowing skin-tone shades. $1. Plus tax. At smart cosmetic counters.

Copyright, 1944, by Dorothy Gray, Ltd.

Jordan Marsh

High fashion goes functional in Traina-Norell's new silhouette. The moonbeige coat, held tight at the waist with sash and tassel, conceals a slender wool jersey frock that buttons down the back. The coat $175. Dress $110. The John-Frederics hat $45.

JORDAN MARSH COMPANY • BOSTON, MASS. • NEW ENGLAND'S GREAT STORE

AUERBACH COMPANY

Salt Lake City

John Frederics Hat

Carolyn FINESSE IN A SUIT DRESS
OF FINEST PURE WOOL, WITH A NEW NAKED NECKLINE, AND
WITH A FLOURISH OF PIQUE. 39.95.

*Reg. U.S. Pat. Off.

Style Superlatives—Fabrics by Stroock
in Woodston Classics
The coat in spider-web plaid—the suit
in whalebone—and you in the smartest costume
you ever owned. The soft, friendly touch of
the Stroock fabrics, the finesse of each Woodston detail
add up to tailored perfection. The coat can
be had to match the suit and vice versa.
In antique gold, natural, stone blue.
Use the label as your guarantee.
Available in the country's leading stores or write
WOODSTON CLASSICS • a department of KANE-WEILL
498 SEVENTH AVENUE, NEW YORK
AN EXCLUSIVE FABRIC BY
Stroock
TAILORED BY
WOODSTON CLASSICS

Wear Revlon Nail Enamel and Lipstick in "Scarlet Slipper" or "Bright Forecast" or "Windsor," all so right with the costume colors of the moment . . . and every shade is endowed with that famous imperishable Revlon beauty.

And, of course, Revlon "Wind-Milled" face powder . . . 8 glorious shades to harmonize.

as right and beautiful as matched genuine pearls

more than a fashion . . . a mark of exquisite taste

Matching fingertips and lips by

Revlon

Maurice Rentner

The American Front . . . a theme launched by Maurice Rentner in his dressmaker suits. The one above is in black wool with an unbuttoned jacket—the blouse and waistcoat in one.

The Waistline Jacket—a navy wool suit with a new front closing . . . another black wool suit with black and white striped waistcoat blouse. Precious jewels from the Neiman-Marcus Collection.

Neiman-Marcus
dallas

America's favorites **...the fly-front classic, gay, spirited, worn with easy grace...and the jewel stud casual dress of calm, dateless, ageless beauty. Both in wonderful spring colors... Dexter luxury rayon sheer. Sizes 9 to 15 and 10 to 42...*about $15***

For name of store in your city, write

ALEX CARAFIOL, Inc. • *1307 Washington* • *St. Louis, Mo.*

Full speed ahead... buy WAR BONDS

Checkmate Spring
in this black and white
suit with matching cape.
Suit, $99.95. Cape, $99.95.
From our Suit Shop

Scruggs
Vandervoort
Barney

St. Louis

Adele Simpson

accents shoulders

Adele Simpson's glorified "T-square" silhouette in Forstmann's beige wool trimmed with gold buttons, and lace-collared blouse.
Also in Navy or Bride Blue. Suit 69.95; Blouse 19.95.
At Saks Fifth Avenue, New York, Chicago, Detroit, Beverly Hills

for

THE BLUM STORE

PHILADELPHIA, PA.

by

ADELE SIMPSON

ORIGINAL DESIGN RAYON MOIRE BOLERO ABOVE NAVY SHEER WOOL SKIRT 59.50, BLOUSE 15.00

For a Rose Petal Complexion

Velvet of Roses Dry Skin Cream

Rich, velvety-textured, heavenly fragrant
with the perfume of rare roses.
Smooth on Velvet of Roses,
and feel that taut dryness disappear
. . . see a face that looks softer,
fresher, more rested.

VELVET OF ROSES DRY SKIN CREAM
$1.00, plus tax

Barbara Gould
NEW YORK

Look—you Young New Yorkers who want suits you'll look pretty in—form fitting Hockanum wool flannel, the jackets lined and adorned with bright checked gingham. From our own Judy 'n Jill* collection, 25.00. Lord & Taylor

*reg. U.S. pat. off.

Spring bride in lush pastel . . . sheer little dress-suit to wear down the aisle that happy, happy day for a charmed life ever after. *About 23.00*

847 WEST JACKSON • CHICAGO

Sirocco-Perfume
Sirocco-
LUCIEN
LELONG

foreman ...famous for fine fabrics

You'll sew more when you know Foreman Fabrics (or you'll find a dressmaker who will) You can't resist. They have such beauty of texture and coloring . . . they have the woven-in quality that adds fashion-importance to any dress in which they are used. Foreman's fine rayon fabrics in plains and prints are favorites in yard goods departments. Also in better ready-to-wear. (Striped print illustrated in Enka Rayon.)

FOREMAN FABRICS CORP. • 1412 BROADWAY, NEW YORK 18, N. Y.

Pretty = PLEASE !

"CATCH them as they leave City Hall," whips out the chief at Acme Newspictures, "and even if you have to hang from the bow, get plenty of close-ups at the launching!" Pictures...thousands of them...to spangle big city newspapers are Adelaide Leavy's job. The news photographer she's taking over for has gone to war. But the edition must still go to press.

It's a busy, breath- and time-taking job. But regularly, every night, Miss Leavy finds the minutes for her DuBarry Beauty Preparations. "I saw how much they did for me in the DuBarry Success School," says Miss Leavy. "That's enough to make me stick to them for life."

Secret of the unusual effectiveness of DuBarry Preparations is that they are co-related. Each one is scientifically formulated to do a special job. Yet all are chemically blended with each other so that when you use DuBarry Preparations right down the line, they supplement each other in giving you more effective results. How effective co-related DuBarry Beauty Preparations are has been proven to more than 110,000 Success School pupils.

Out of the group of products, however, the favorite is DuBarry Face Powder, used exclusively in the Success School to give a velvety, luminous finish to every make-up.

Balanced blending! DuBarry Powder is a medium-textured powder for any type skin ...normal, oily or dry. It's heavy enough to give the finish of velvet and cling longer. Yet it's light enough so you'll never look harsh or over-powdered.

Light, but clinging! DuBarry Face Powder gives a lasting, suede-like finish. To keep your make-up lovely even longer, pat DuBarry Skin Freshener on to "set" your powder.

Get-acquainted size! DuBarry Face Powder is now available, in addition to the luxury $2 box, in a new $1 size. Same perfect shades ... and enough powder to last for an average three months of beauty!

DU BARRY

BEAUTY PREPARATIONS
BY RICHARD HUDNUT

Featured in the Richard Hudnut Salon and DuBarry Success School, 693 Fifth Avenue, New York... and at better cosmetic counters everywhere

f.a.b
Fred A. Block
original

I.Miller shoes are walking the World

This Internationalism is not new. Women the world over, who appreciate better things, have chosen I.Millers for years. Now a Red Cross worker walks a by-road in India . . . a WAC in Africa . . . a nurse in China. And many an Englishwoman treasures the I.Miller shoes that have danced her through years of furloughs and canteens. On the left, Shank's Mare; center, Gallant Lady; right, Shank's Fleet.

I.Miller and Sons, Inc., Long Island City, N. Y. *Shops and Agencies in principal cities*

Lessons in American History

Regardless of Price...
you can buy nothing finer
UTICA PERCALE

In the long list of notable American achievements, one of particular interest to the homemaker is the creation of luxurious Utica Percale sheets. As so many women already know, *regardless of price, you can buy nothing finer.*

The silk-like texture and gleaming whiteness of Utica Percale sheets are visible proof that they are made to highest quality standards. To give Utica Percale sheets lustrous beauty and added strength, lovely long staple cotton is put through the extra combing process—then woven so fine that over 200 threads are crowded into every square inch.

The result is a fabric far more luxurious—and far more durable—than percale sheets made from coarser yarns or containing fewer threads. The purchase price of Utica Percale sheets is necessarily a little higher . . . but when you weigh this against the years of service Utica Percale sheets give, you will find they are *one* luxury that saves money.

If your budget is more modest, we recommend Utica Muslin sheets, *woven extra strong . . . to wear extra long.* Swatches of both will be sent upon request. Utica and Mohawk Cotton Mills, Inc., Utica 1, New York.

THE FEEL OF SILK . . . THE STRENGTH OF LINEN

Aprons and Silver are . . . HIGH FASHION

You can't daunt American women!

Bridgets may go to be welders, ration coupons limit food, fuel oil be scant,..no matter! They've found it's fun to cook for admiring beaux. They entertain with an air.

With the family silver, and an apron of fantastic chic, they serve a perfect meal by a fire they personally chopped the kindling and carried coal to build.

Courage, and silver, and aprons, and the sterling way of doing things... you American women have made them the fashion, and Gorham honours you for the spirit you display.

* * *

Buy sterling when you marry, but sparingly, sharing with other brides who also wish to mark a sterling marriage with sterling silver.

No other purchase you make for your house gives you so many hours of use and pleasure, for so little initial cost, as family silver. Remember, you have our word that you can match-and-add when Gorham returns full-time to making its century-famous sterling.

Below, left to right: GREENBRIER • LYRIC • CHANTILLY • FAIRFAX • ENGLISH GADROON • CAMELLIA

GORHAM

Sterling

PROVIDENCE, R. I.

America's Leading Silversmiths Since 1831

Forever Spring Comes — bursting through winter's mantle to release new beauty and new life in her path. This season, Spring wings into each heart, into every American home to bring a new hope of courage, of faith, of triumph. She echoes a challenge for the preservation of truth, justice and freedom. She promises a sustaining, inner strength to all who defend the rights of man so that a near Spring will bring a new beauty of simple living to a peaceful world. ***Kickernick has captured the charm of Spring in lingerie . . . creating a fresh, new beauty of simplicity for you who seek finer quality lingerie—you who treasure perfection in Fit . . . in Fashion . . . and in Fabric.

Panties · Slips · Bandeaux · Gowns · Pajamas

Winget Kickernick Company · Minneapolis · New York · Chicago

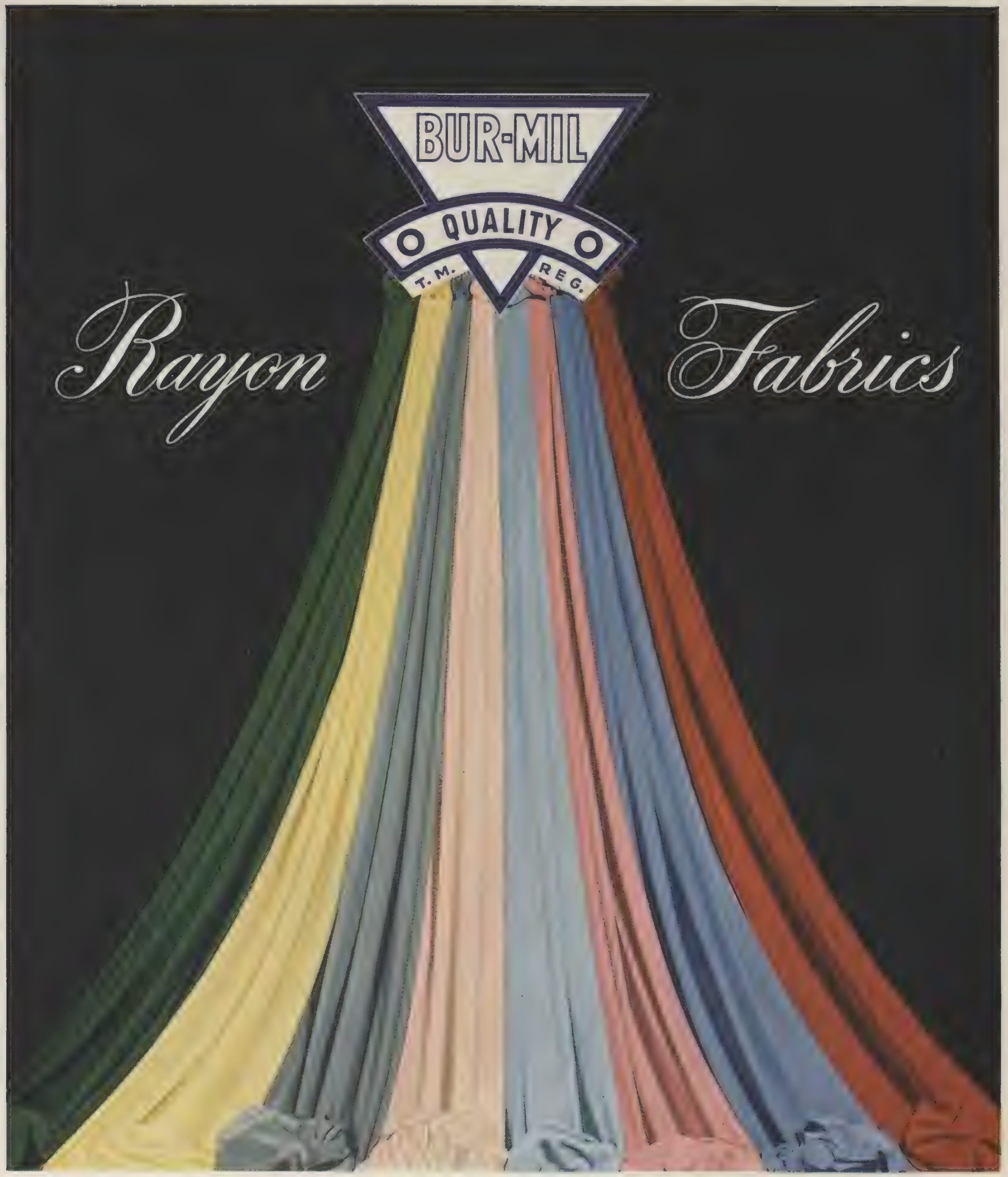
Stroock vicuna coat
a Queen's Treasure

Because the wild vicuna is an irreconcilable die-hard . . . because he will not eat out of man's dish, or suffer man's yoke, or permit man to shear his incomparable fleece from his strange body while he still has life . . . there are very few coats in the world like this.

Only the royal Incas of Peru might wear robes of vicuna when the Spaniards conquered the land. No weavable fibre is so fine, so soft as the fleece of the vicuna.

If you prize unique possessions . . . or wish to give a queen's gift . . . choose a Stroock vicuna coat. This one is $325.

Seidenbach's
Tulsa, Oklahoma



BUR-MIL Rayon Fabrics,* heretofore found only in lingerie, blouses, etc., are now available for home sewing in many fine department stores throughout the country.

*Registered Trade Mark

BUR-MIL Fabrics are sold by converters licensed by BURLINGTON MILLS CORPORATION *of New York, 450 Seventh Avenue, New York 1*

For the store in your city selling my clothes write to Rose Barrack,
530 Seventh Avenue, New York 18, New York

SARI • *Superb spectator strap with cunning bump toe, danceable heel, tailored perforations. Grand for all-occasion wear!*

war-waging
or
star-gazing

Vitality SHOES fit the Victory Tempo!

Going at a brisk clip, you need Vitality comfort,

restful, heel-gripping fit, enduring stamina!

Keep pace . . . in the Victory Tempo

with pretty, versatile Vitality Shoes!

DREAM • *A love of a shoe! Pert walled last, squared Cuban heel, neat tailored bow. Takes a fine polish.*

VITALITY SHOE COMPANY
Division of International Shoe Co.
ST. LOUIS, MISSOURI

VERA • *Covers a lot of territory! Open-toe tie with exclusive narrow heel, smart, newsworthy plastic sole!*

Vitality SHOES $6.95

Complete Range of Sizes and Widths

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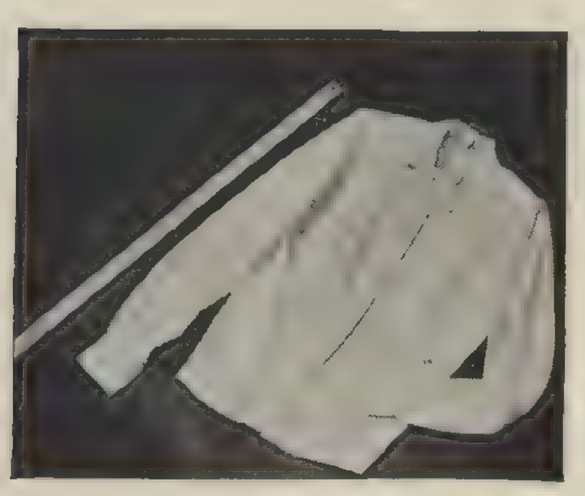

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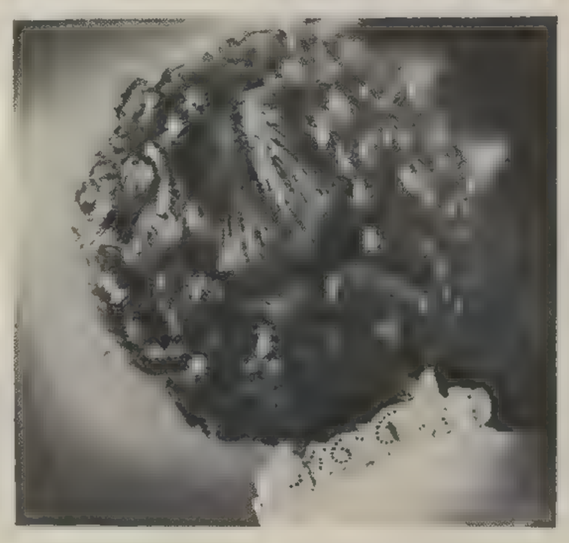

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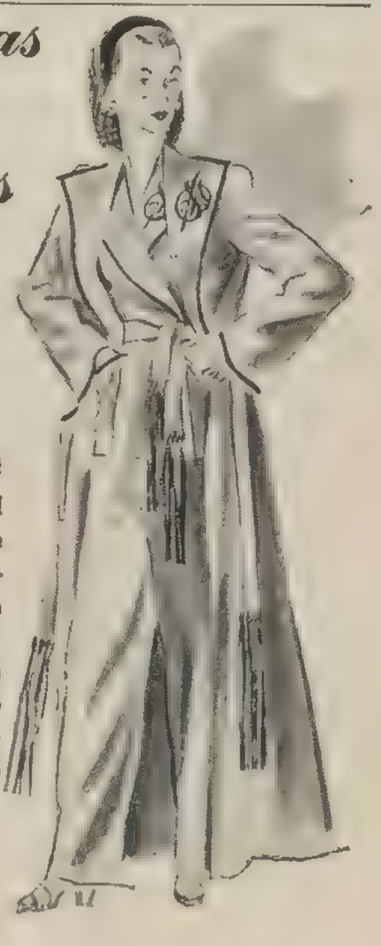

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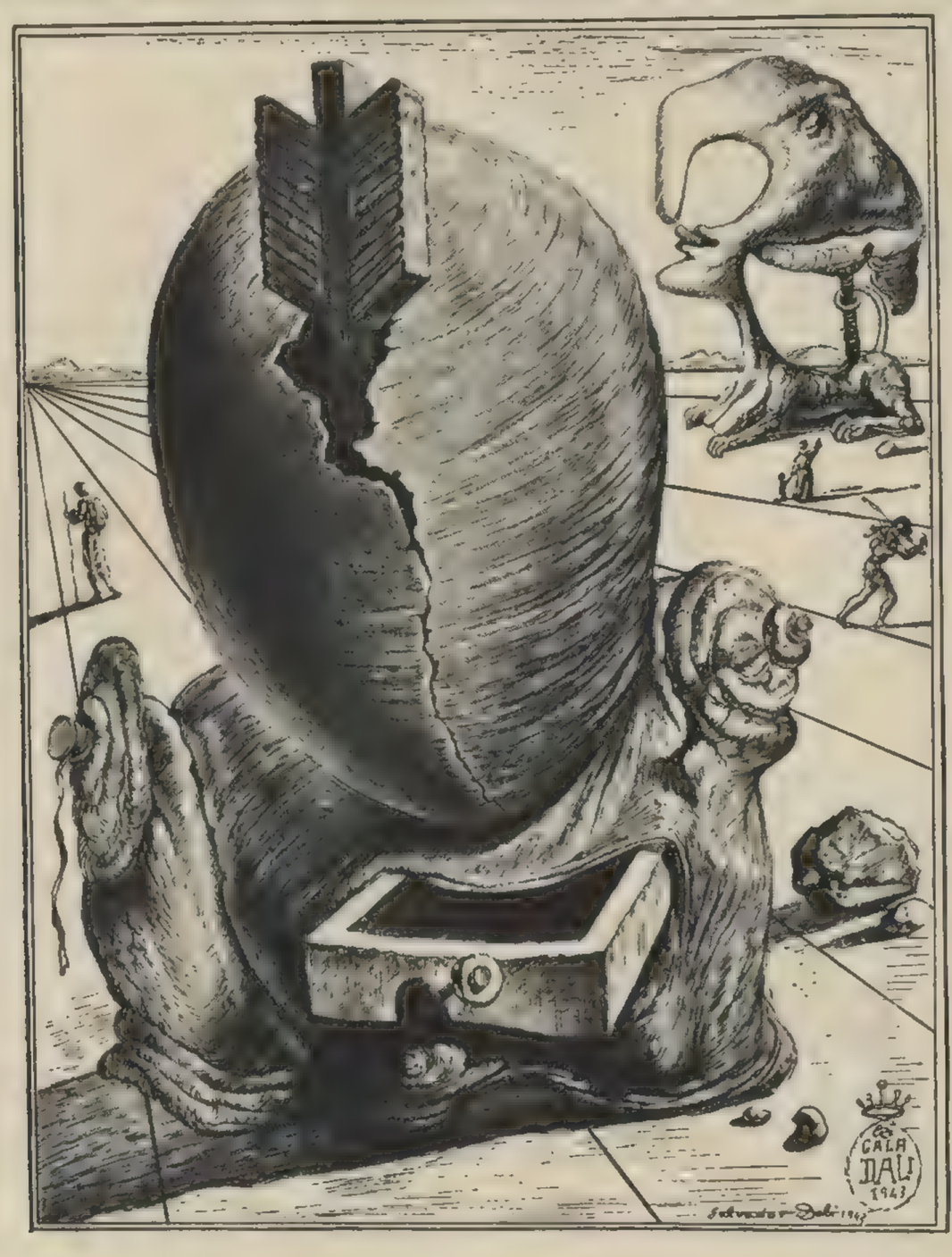

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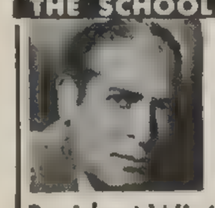

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ONE DAY SOON, someone will come to see you.*

He, or she, will ask you to lend your Government at least an extra $100 this month. To put at least an extra $100 into War Bonds for the 4th War Loan—$100 over and above your regular Bond buying.

Don't—*don't* say you can't afford it. Don't say it even though you may wonder how you're going to get that money and still have enough for food and clothing.

If you think that getting the money is going to be hard, why, before the doorbell rings, look at the faces of these dead countrymen of yours. Read their stories.

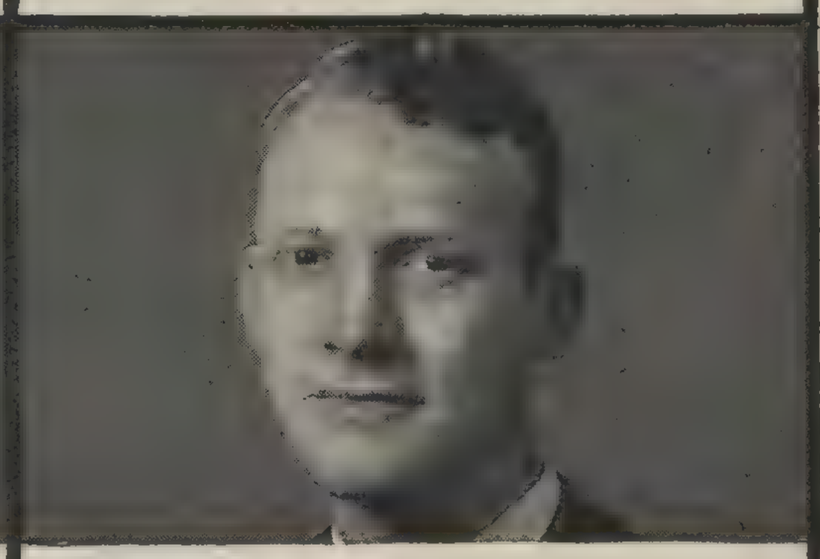
Then think how hard it would be to nave to tell Americans like these that *other* Americans can't afford to lend *at least* an extra $100!

* *If, by chance, you should be missed—don't think your money isn't needed! Go and buy those extra Bonds, yourself!*

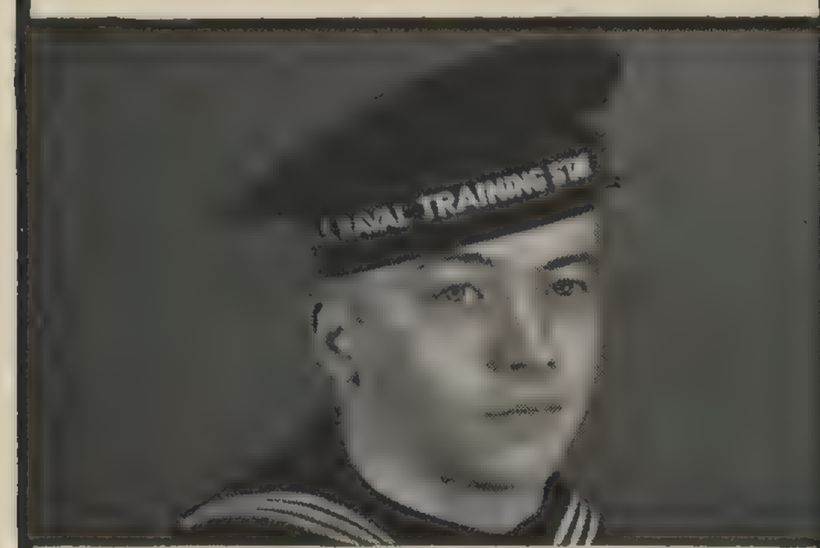
Lieutenant William G. Farrow was one of Jimmie Doolittle's Tokio raiders. His plane made a forced landing in Japanese territory and Lieutenant Farrow is believed to be one of the American aviators who was executed by the Japanese some time later.

Rear Admiral Daniel J. Callaghan commanded the U.S.S. San Francisco in the night naval battle off Guadalcanal. Driving his ship straight through the midst of a greatly superior Jap fleet, he routed them. He directed operations from the deck of his flagship until blown to pieces by a Jap shell.

Lieutenant George H. Cannon, U.S.M.C., was mortally wounded during the Jap bombardment of Midway, Dec. 7th. He refused to be taken to a hospital till all his men had been evacuated, and directed the reorganization of his post till forcibly removed. As a result, he died of loss of blood.



Lieutenant Alexander Nininger, one of MacArthur's men on Bataan, voluntarily attached himself to a company under attack and fought his way, hand-to-hand, into the Jap lines. Wounded 3 times, he continued to advance until he was killed. When his body was found, a Jap officer and two Jap soldiers lay dead around him.



Seaman first class James R. Ward was stationed in a gun turret in the Oklahoma on Dec. 7th. When it became clear that the ship was going to capsize and the order given to abandon ship, he stayed in his turret holding a flashlight so that the rest of the crew could see to escape. He was drowned.

Captain Albert H. Rooks was commanding officer of the U.S.S. Houston. A Jap bombing attack disabled a turret. Captain Rooks made his ship seaworthy and sailed 3 days later with a convoy. Engaging an overwhelming Jap force, the Houston smashed into them and went down, guns blazing, and Rooks went down with his ship.

Keep backing the attack!

The Treasury Department acknowledges with appreciation the publication of this advertisement by

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Bright as February's Primrose

Silk tissue dinner suit designed by HATTIE CARNEGIE exclusive with . . .

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5. Seams that pucker as you press

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Miss Deb

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VOGUE

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FASHIONS—OUR OWN BRAND

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THERE ARE TWO VOGUES: AMERICAN and BRITISH
(French Vogue is temporarily suspended)

EDNA WOOLMAN CHASE
Editor-in-Chief of the two Vogues

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Cables: Vonork, New York

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VOGUE INCORPORATING VANITY FAIR IS PUBLISHED TWICE A MONTH BY THE CONDÉ NAST PUBLICATIONS INC. (ALSO PUBLISHERS OF BRITISH VOGUE, HOUSE & GARDEN, GLAMOUR, VOGUE PATTERN BOOK). EXECUTIVE AND PUBLISHING OFFICES: GREENWICH, CONNECTICUT. EDITORIAL AND ADVERTISING OFFICES: 420 LEXINGTON AVENUE, NEW YORK 17, NEW YORK. IVA S. V. PATCÈVITCH, PRESIDENT; F. L. WURZBURG, VICE-PRESIDENT; W. E. BECKERLE, TREASURER; M. E. MOORE, SECRETARY; F. F. SOULE, BUSINESS MANAGER.
SUBSCRIPTIONS: FOR THE UNITED STATES, POSSESSIONS, AND MEMBERS OF THE PAN AMERICAN POSTAL UNION: $6 A YEAR. $9 FOR 2 YEARS, IN ADVANCE. FOR CANADA, $1 ADDITIONAL PER YEAR FOR TARIFF. FOR ALL OTHER COUNTRIES, $2.50 ADDITIONAL PER YEAR FOR POSTAGE. SINGLE COPIES, 35c; IN CANADA, 40c. FOUR WEEKS ARE REQUIRED FOR A CHANGE OF ADDRESS OR FOR A NEW SUBSCRIPTION. IN ORDERING A CHANGE, GIVE BOTH THE NEW AND THE OLD ADDRESS AS PRINTED ON THE LAST WRAPPER.

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Symbol of beauty
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Letter perfect

Loveliness

The age-old, ever-new witchery of a beautiful woman — a dream of chiffon waves breaking into lacy foam — of smooth, slender, shapely legs sheathed in Claussner's Kleer-Sheer close-fitting Rayon Hose. These are the things that make him plead — "Be My Valentine."

Claussner Hosiery Company INC., PADUCAH, KY.

Foxbrownie design, "Fleur-de-Lis." Graceful as a wild iris, with rococo shaped cuffs and jacket border, is this pure wool suit. Blouse and jacket lining of matching print. Tied Tignon hat.

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the pursuit of beauty was
no less important
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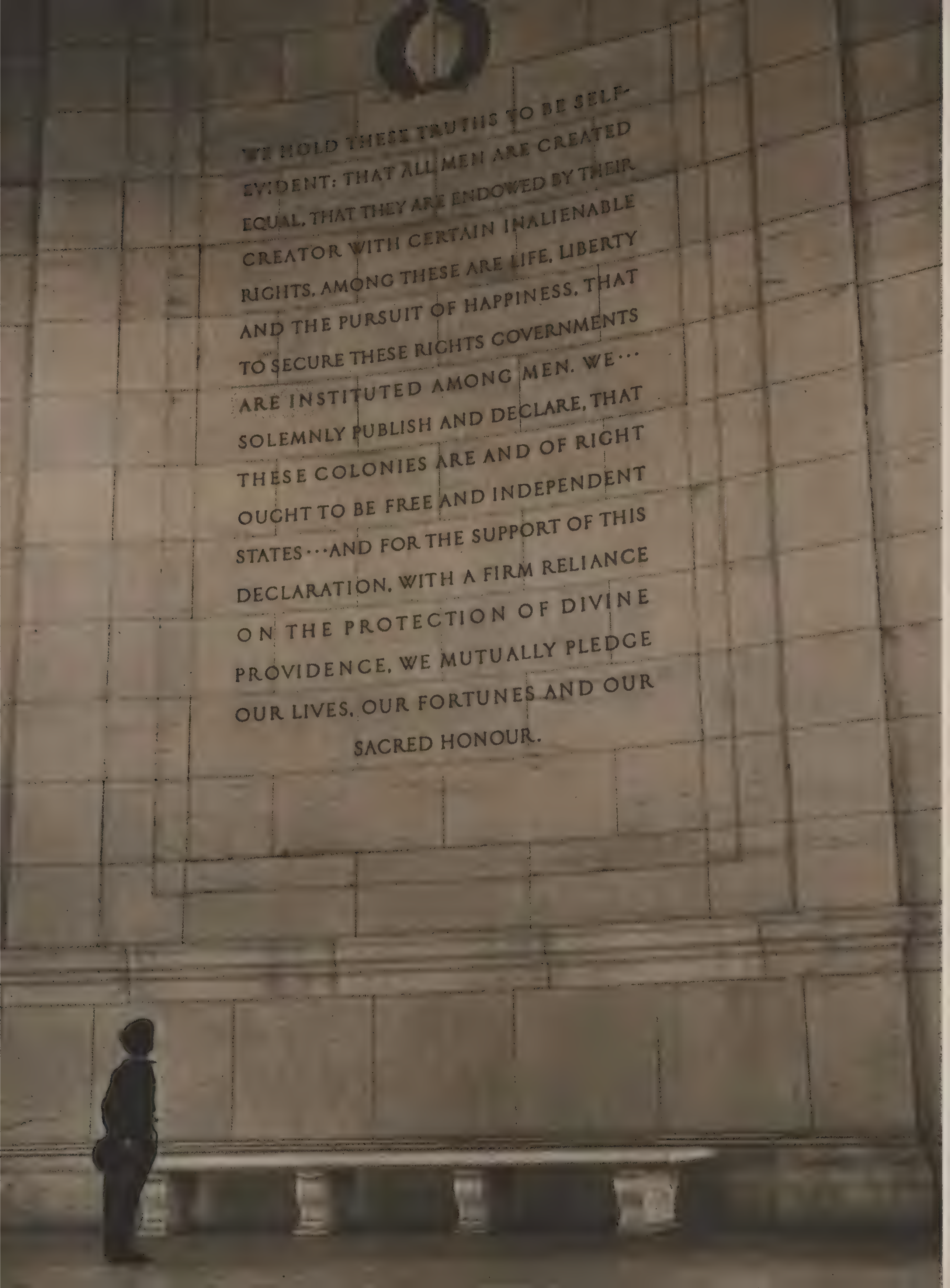
in the jars and bottles
of Monteil preparations . . . .
devised to
heighten their beauty today –
to hold it for tomorrow.
Germaine Monteil

VOGUE'S-EYE VIEW OF AN EAGLE EYE

This year, an eagle eye is the most beautiful eye an American woman can have. It's an eye that's sharp, clear, quick, sees everything, misses nothing, has its pupil centered squarely on America. Sees red at loose spending, at strikes, pressure groups, higher-than-ceiling prices, at waste. Opens to plans of a better world, shuts to rumour, looks for work, never bats at the size of the task, is sympathetic to others' troubles, is not blinded by its own; is never green with greed, salty with foolish tears, or cold with unresponsiveness.

The eagle eye beholds the good in a pair of cotton stockings as well as the good legs in them, admires calloused hands and strong arches without overlooking the virtues of pretty gloves or opera pumps; perceives the necessity as well as the chic of the narrowed line, sees what's in the head as well as what's on it, covets only what it *needs*, in this Americana Issue.

SKETCH BY ERIC


WE HOLD THESE TRUTHS TO BE SELF-
EVIDENT: THAT ALL MEN ARE CREATED
EQUAL, THAT THEY ARE ENDOWED BY THEIR
CREATOR WITH CERTAIN INALIENABLE
RIGHTS, AMONG THESE ARE LIFE, LIBERTY
AND THE PURSUIT OF HAPPINESS, THAT
TO SECURE THESE RIGHTS GOVERNMENTS
ARE INSTITUTED AMONG MEN. WE···
SOLEMNLY PUBLISH AND DECLARE, THAT
THESE COLONIES ARE AND OF RIGHT
OUGHT TO BE FREE AND INDEPENDENT
STATES···AND FOR THE SUPPORT OF THIS
DECLARATION, WITH A FIRM RELIANCE
ON THE PROTECTION OF DIVINE
PROVIDENCE, WE MUTUALLY PLEDGE
OUR LIVES, OUR FORTUNES AND OUR
SACRED HONOUR.

Declaration of Interdependence

BY GERALD W. JOHNSON

[EDITOR'S NOTE: *Gerald W. Johnson is the brilliant scholar of statesmanship whose most recent book is "American Heroes and Hero-Worship." An authority on Woodrow Wilson and the effects of the Versailles Treaty, his study of Wilson will soon be published. He is also the author of an entrancing, thoroughly non-political volume called "A Little Night Music."*]

THROUGH the dust and smoke of battle, certain aspects of the post-war situation of the United States are beginning to loom plainly enough to be seen by any attentive observer. Their details are still obscure, but their main contours can now be followed easily. They should be observed by Americans. They should be scrutinized even before the fighting ceases; for it was widespread misunderstanding of our true situation that led to the errors of twenty-five years ago.

About the errors there is no dispute at all. We fought a war to make the world safe for democracy, and we were winning up to November 11, 1918; indeed, we won the military phase of the war completely. But then the clutch began to slip, and presently we were coasting backward down the hill, to pile up in the present catastrophe.

All this is known to all men. It is not a matter of opinion, it is simply a record of events. Where the dispute begins is over the identity of the villain responsible for the crash. We have spent twenty-five years trying to pin the responsibility on someone, and we are no nearer agreement now than when we started. Some lay it to Wilson, others to Lodge, some say Harding and Coolidge were really responsible, and a few still cling to the theory of the alien element as represented by Clemenceau and Lloyd George.

But few explainers have had the nerve to come right out and declare flatly that the people, the plain American people, did it themselves.

It is an appalling thing to say, or even to suggest, in view of the terrible results; but it is not quite the same as that indictment of a nation that Burke said couldn't be drawn. It does not attribute malevolence to the people. It accuses them of misapprehension only; and, really now, can anyone doubt that they did misapprehend the situation in 1919?

It was the people, the plain people, who let the League of Nations drop. They did not defeat it. Senator Jim Watson, of Indiana, leader of the Senate Republicans at the time, said publicly that eighty per cent. of the people favoured the League. But Lodge, Borah, Hiram Johnson, Reed, La Follette, and a few others opposed it, and the people supinely permitted them to get away with it? Why? Obviously, because the people at large never understood the importance of the thing. Wilson's arrogance, Lodge's maudlin hatred, Clemenceau's vengefulness, Lloyd George's cynicism—all these may have been contributing factors, but the basic trouble was the fact that the people did not see the situation as it was.

Is that going to happen again? If it does, if we make the same error, why doubt that it will lead to the same result?

But the error is much more easily avoidable this time. The situation of the United States at the end of the second World War will be similar to its situation after the first World War, except that all the characteristic features will be greatly emphasized.

We emerged from the first World War a great military power. We shall emerge from this one the greatest, as far as the two Americas, Africa, and Australia are concerned. Russia, our only rival in sheer force, is a land power able to reach Europe and Asia; but we are able to strike anywhere, because our immense Army is balanced by an equally strong Navy.

We emerged from the first World War a rich nation. We shall emerge from this one with practically all the money left in the world; and while money is not wealth, it *(Continued on page 100)*

DECLARATION OF INDEPENDENCE ***(opposite)***

Democracy's cornerstone: these great words by Thomas Jefferson on the high, curving walls of the new Jefferson Memorial in Washington

PHOTOGRAPH BY TONI FRISSELL

R.de Bonché

SENATOR HENRY CABOT LODGE, riding the Senate trolley from the Senate to the Senate Office Building

PEOPLE ARE TALKING ABOUT... IN WASHINGTON

The European weather and the Allied Invasion... The Elections... General Clark's request: "The Allies ask only enough of your Italian soil to bury our gallant dead"... How President Roosevelt can get out of running... The young soldiers and sailors walking with their girls, sweetly and unabashedly, hand in hand... The way the Senator who continuously captures the headlines is "Old Man Truman who just keeps rolling along"... Seeing Stalin in the movies with his epaulets, his uniform sleeves so long over his hand that a wit said it looked as "though he were reaching for the aces"... Charles Beard's book, *The Republic*... The peeled paint on the White House, and why nothing is done about it... John L. Lewis, head of the Mine Workers, who eats alone almost daily, sitting moodily with a newspaper, in a corner of the dining-room of the Carlton Hotel; at the sight of him, young returning combat officers go dead-white, remembering the bets they made on Guadalcanal that they would shoot him, crack off...

The decline in the mental illness rate in Washington since life is settling down into an expected pattern of disorder... The Republican candidate, with the only thing the Republicans are sure of is that they will put up a Republican... The new book, *The Senate and World Peace*, by Kenneth Colegrove... The best factual war film so far, "War Department Report," issued by the Office of Strategic Services—it has inserts of captured German and Japanese propaganda films... The real estate speculation in Washington houses... The prayer of Sir Jacob Astley before the Battle of Newbury in 1644, now a reminder on Representative Clare Boothe Luce's engagement pad: "Lord, I shall be verie busie this day. I may forget Thee but do not Thou forget me."...

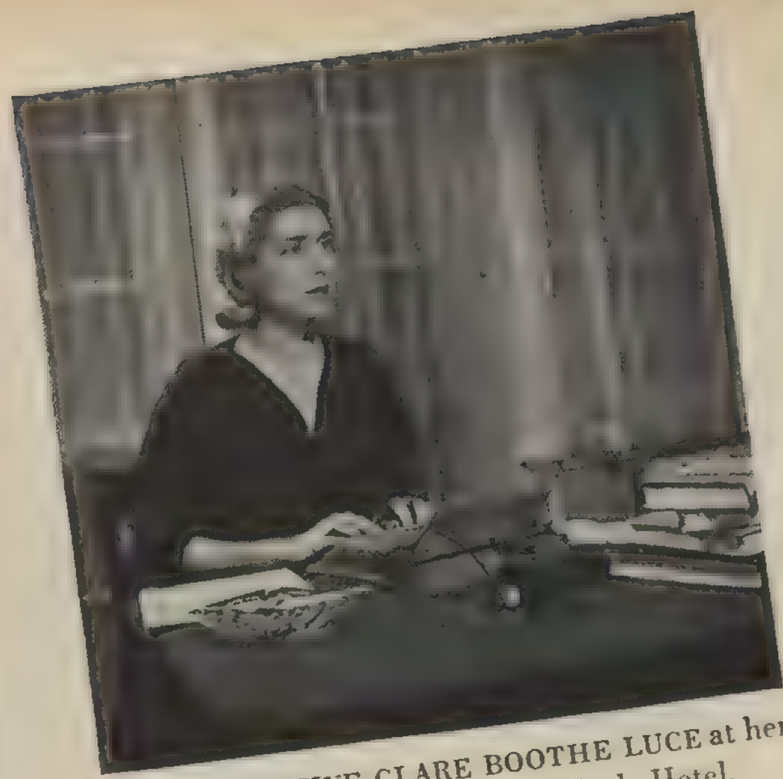
VICE-ADMIRAL JOHN S. McCAIN, Deputy Chief of Naval Operations for Air. (This photograph is in The Navy Art Show)

SUNDAY PARTY FOR THE WOUNDED: this one at the house of Mrs. Morris Cafritz. On Sunday afternoons, convalescents from the Naval and Walter Reed Hospitals come to the happy, gay parties at private houses, organized by the Home Hospitality Committee. The parties are crowded with uniforms, bright with gold braid, with Waves and Wacs and Red Cross girls. Boys in wheel-chairs talk of Guadalcanal to boys from Tunisia, talking of Hill 609 to boys on crutches talking of the Salerno beaches.
• Far left: Rear Admiral Clark Howell Woodward.
Centre: Colonel Oveta Hobby of the WAC; beside her, Mrs. Cafritz.
At piano, singing sentimental songs: Captain Michael Bartlett, U.S.M.C.

. . . IN WASHINGTON, MORE ON NEXT FOUR PAGES

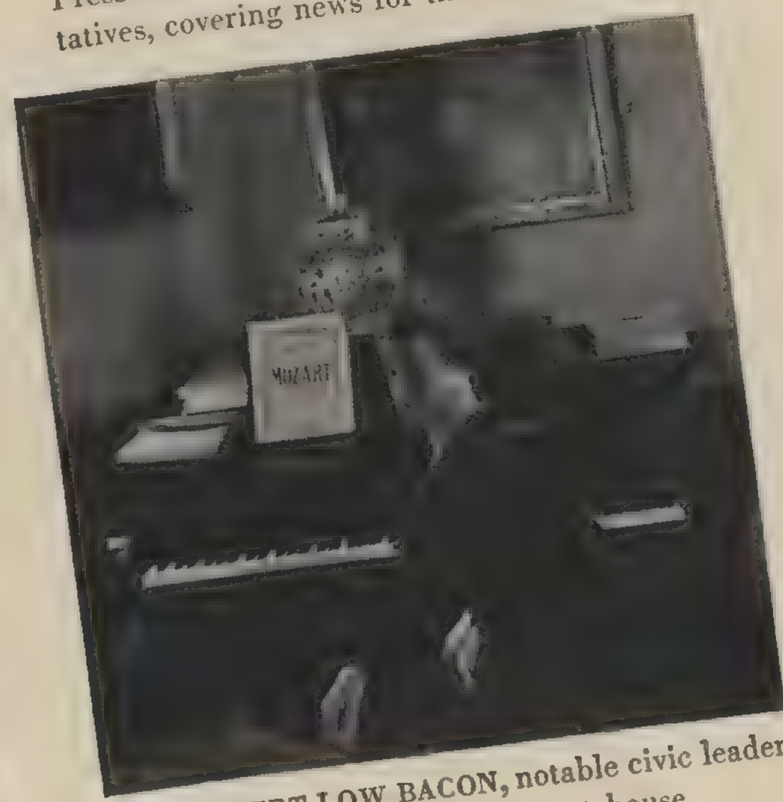
BALKIN

IRENA WILEY, sculptor and artist, the wife of the Hon. John C. Wiley, of the State Department

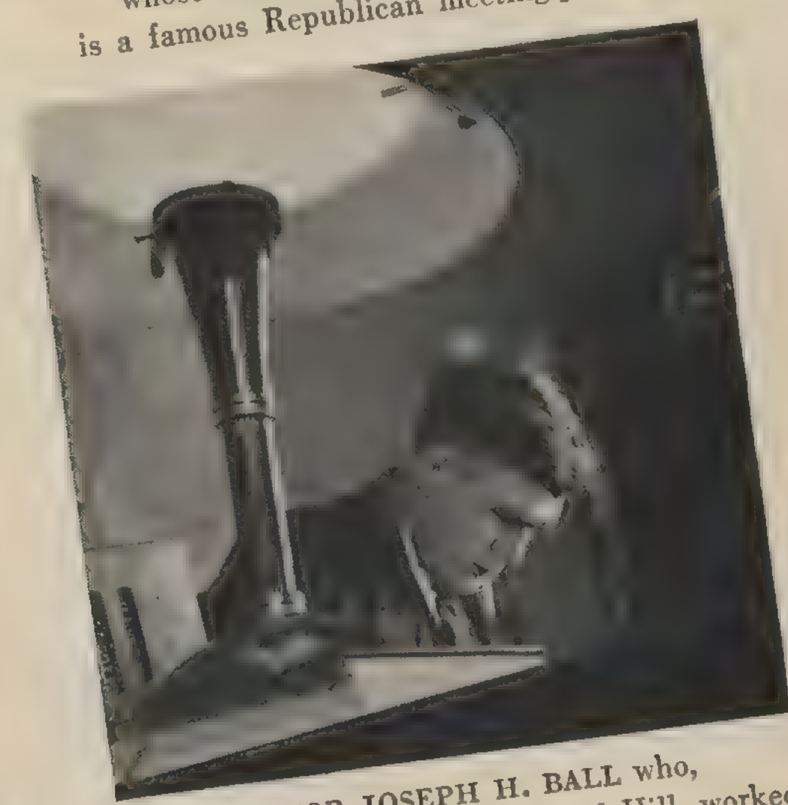


REPRESENTATIVE CLARE BOOTHE LUCE at her apartment at the Wardman Park Hotel, typing her speech, "Blueprint for a President"

ELEVEN OF THE WOMEN REPORTERS in the Press Gallery of the House of Representatives, covering news for the world press

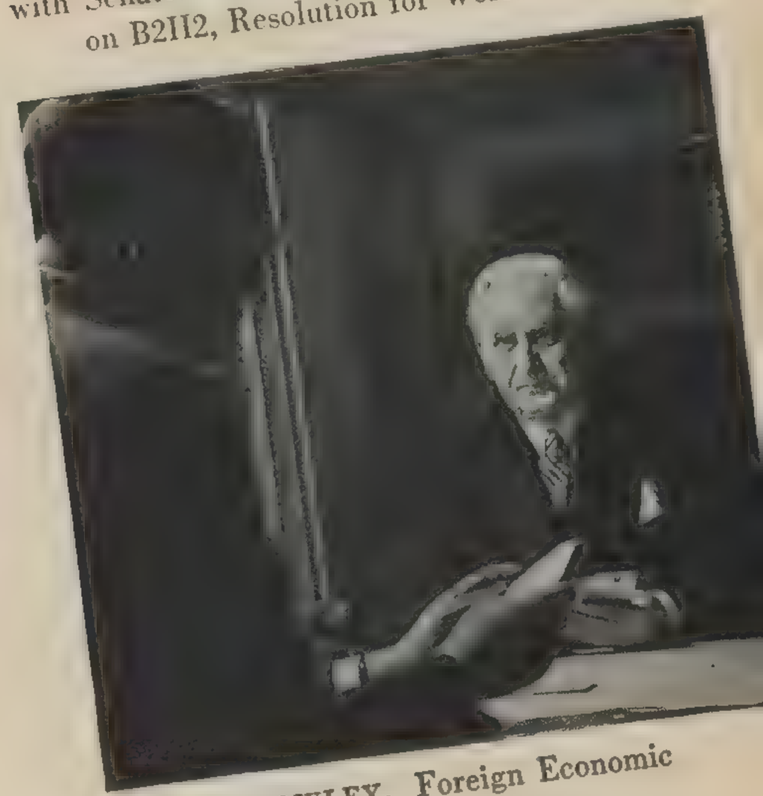


MRS. ROBERT LOW BACON, notable civic leader, whose handsome F Street house is a famous Republican meeting-place

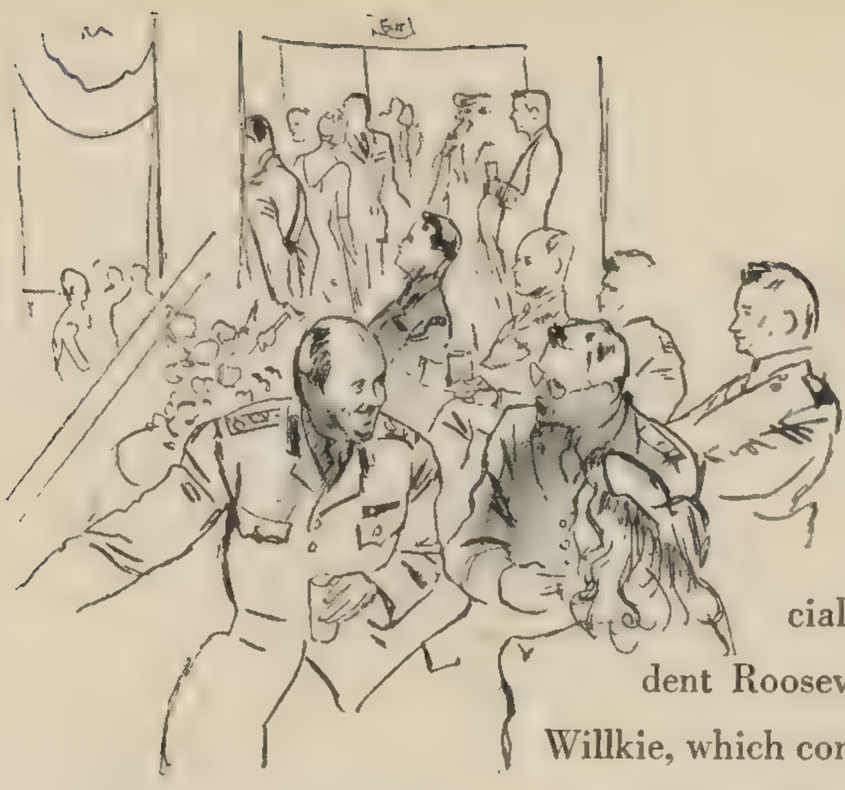


SENATOR JOSEPH H. BALL who, with Senators Burton, Hatch, and Hill, worked on B2H2, Resolution for World Peace

SENATORS IN THE SENATE LUNCHROOM, a place of seething quiet. Standing centre, Senator Tom Connally, Chairman of the Senate Foreign Relations Committee. Lunching together, Mrs. Claude D. Pepper, Senator Pepper, and Senator Theodore F. Green



LEO T. CROWLEY, Foreign Economic Administrator, playing Gin Rummy with Forbes Campbell

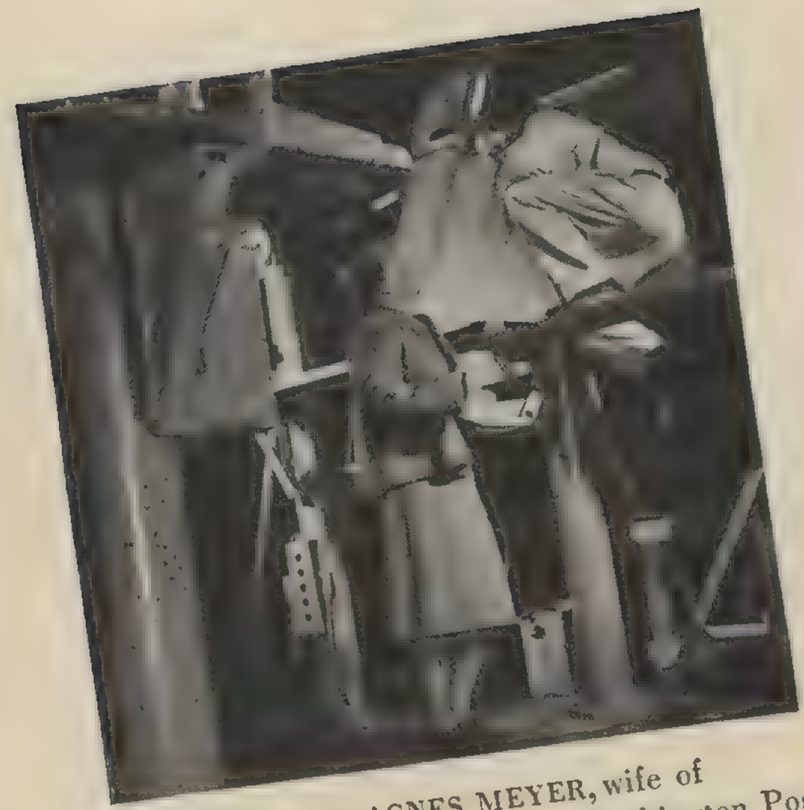


UNITED NATIONS OFFICERS at Saturday Night "Date Dances" at the Mayflower Hotel

PEOPLE Are Talking About... The huge parties at Mrs. Evalyn McLean's on Sunday evenings... The rise to power of the Southern Democrats... The official Chinese names in Chinese picture characters of President Roosevelt, which comes out Four Props, and of Wendell Willkie, which comes out Dynamic Foundation... The enormous success of the concerts at the National Gallery, with some twenty thousand listeners... The vitally important "Unraws," the nickname of the United Nations Relief Administration, which is settling down with forty-four nations all speaking English under one roof to set up the world's most gigantic business organization, with its pattern of future post-war cooperation... The queues, patiently stretching from the doors of movies and restaurants... The great bomber, B-29... The mania for dancing—with baby Colonels, back from theatres of operation dancing with their wives at the Statler; the young married groups waltzing at Georgetown; and the boys at the Negro U.S.O. flinging through the latest boogie-woogie rhythms, "Cattin' "...

The radio program, "The Department of State Speaks" ... Governor Dewey as the possible Republican candidate with his foreign affairs brain-truster, John Foster Dulles, who wrote *The Six Pillars of Peace,* marked for Secretary of State—"Will Dewey be the Six Pillars candidate, Roosevelt the Four Freedoms candidate, and Willkie the Seven Veils candidate?"...

NAVY MUSICIANS at the Sunday night concerts at the National Gallery. Here, pianist Earl Wild and Oscar Shumsky, violinist



REPORTER AGNES MEYER, wife of Eugene Meyer, publisher of the Washington Post, at war factory, fact-finding for articles

LIEUTENANT JERE KNIGHT of the WAC, the widow of Eric Knight, the well-known author of "This Above All"

CARESSE CROSBY at her new G Place Gallery: the first show had paintings by de Chirico, Ernst, Tanguy, and Matta

. . . IN WASHINGTON, MORE ON NEXT TWO PAGES

PEOPLE Are Talking About... The Norwegian who gave his system for detecting to which party people belong: "The Democrats are fighting the war in the Atlantic, and the Republicans the war in the Pacific"... The badminton games, to keep fit, played by Vice-President Wallace, Under-Secretary of the Navy Forrestal, and Assistant Secretary of War McCloy... *My Revolutionary Years*, the autobiography of Madame Wei-Tao-Ming, wife of the Chinese Ambassador; a bomb-carrying revolutionary at twenty, later China's first woman lawyer, and its first president of a law school...

Eric Johnston who said that Washington is the only place where sound travels faster than light, and of whom a politician answered when asked if Johnston was presidential timber, "Possibly not, but certainly plywood"... The most beautiful woman in the diplomatic group, with the lists favouring Chinese Madame Soong, Egyptian Madame Hassan, Turkish Madame Kutlu, and Bolivian Madame Guachalla... The importance in the elections of the Radio Room on the Hill where about forty Congressmen and about twelve Senators, including Tydings and Pepper, make records for transcription on stations of their home states... The moving statement, made at the Teheran Conference: "We came here with hope and determination, we leave here friends, in fact, in spirit, and in purpose"...

STAGE DOOR CANTEEN at the old Belasco Theatre. Some 750,000 Service men have had fun here

BALKIN

MADAME HASSAN, the beautiful wife of His Excellency, Mahmoud Hassan Bey, Minister from Egypt

MADAME T. V. SOONG, the beautiful wife of Dr. T. V. Soong, Minister of Foreign Affairs for the Chinese Government

British Embassy Reception, in the Great Ballroom, given by Colonel Rex Benson, Military Attaché, before returning to England. Left, opposite page, Lord Halifax, British Ambassador, talking to Mrs. Arthur Krock. Lower right corner, group of three: Colonel Kenneth Mackessack, of the Seaforth Highlanders, new British Military Attaché; General Emile Beynet, Head of the French Military Mission; and Colonel Ilia Saraev, Russian Military Attaché

Fashion... our own brand U.S.A.

CHILDREN and grandchildren in the human family often look like their ancestors. But their resemblance does not prevent them from having a flavour and an individual quality of their own. So it is with fashion. This American spring of 1944, American women will see, choose, wear, and love clothes that are as independently American as the thirteen original states. But in spite of their independence, there may be in many of the best of them traces of their fashion ancestors, echoes of their European heritage—which does not make them any the less American, any the less independently good.

Original fashion design in America has had no great weight of tradition behind it. Since the early days when Dolly Madison ordered her "second-day gowns" from Paris down to the present day, most of the best dressed women in America have formed their ideas of fashion from French sources. Now that these sources have not been replenished for more than two years, American women are learning to re-form their taste; to measure excellence by fresh standards, by current, contemporary examples.

We must not expect fashion design in America to follow the Paris pattern. That was a different world, revolving around the unparalleled perfection of the Frenchwoman—the world's greatest individualist—who often made a career of dressing well. Ours is a different attack, especially today. American design, for the most part, is based on the idea of clothes that will be suited to the very Many, rather than the very critical One. And when a dress becomes right for a great many, it must, of course, be adaptable, able to change its character with each wearer; pleasing more for its General suitability than for its Special interest.

There are, of course, designers in America (not many) who make clothes with the finesse, the beautiful workmanship, and the understanding of personal qualities that characterized the French *couture*. There are, also, designers who make distinguished and beautiful ready-to-wear clothes which sell, often, for much more than French made-to-order clothes once did.

Indeed, these excellent ready-made clothes are infinitely better than second-rate made-to-order, and since very few American women have the passion for individuality that characterizes the French, these very well-made "ready" clothes fill a place in our fashion scheme which was not duplicated by the clothes of France.

Thus, Americans have not only a different kind of public for their designs, but have a different measure of what constitutes success in design. It is these different elements that colour the emerging picture of "Fashion—Our Own Brand." The picture in general bears the earmarks of Democracy—"The greatest good for the greatest number," without quenching the right of individual expression.

If we are to have good native design in America, it must come because the designer and the wearers wish it. The wearers must be as critical as the designer—the designer as hard to please as the wearers.

Even in wartime, our critical faculties need not be put on ice. Allowances must be made, of course, for the exigencies of wartime: the shortages of materials, lack of manpower, siphoning off of talent to *(Continued on page 110)*

FEDERATION OF NEUTRALS ➡

Pale sandy colours, richer earth shades—these neutrals are worked together here with subtle contrast. A boxy jacket and a dress divided against itself to look like a skirt and jumper. Both of Rodier wool jersey. Cloche, feather brushed like a Tudor dandy's. From Henri Bendel; I. Magnin; Marshall Field

RAWLINGS

Federation of Neutrals

Camel-beige is a natural

RAWLINGS

RAWLINGS

1. CAMEL-BEIGE—deceptively simple dress of wool jersey with the sharp accent of white stripes, bright russet pigskin belt. Wear-with-everything. $60. Sizes 10 to 20. Best.

2. CAMEL-BEIGE WITH BLACK; expertly classic suit, made personal by a black blouse, huge plaid bag. By Rosenblum of California. $30. Sizes 10 to 20. Russeks.

3. CAMEL FLEECE WITH WHITE—classic coat, classic fabric made 1944 by white scarf, white gloves, white beret. $55. Tailored by Handmacher. Sizes 10 to 18. Lord and Taylor.

4. CAMEL COLOUR WITH WHITE; new, knowing. Vera Maxwell back-buttoned suit and coat of Stroock's wool-and-rabbit's hair. Suit, $60. Coat, $50. Sizes 10 to 16. Lord and Taylor.

Grey is a natural

1. EMPHATIC GREY MONOTONE; yellow leather bag for a spark. Trimmed-down Officer's coat of Hockanum wool. $100. Sizes 10 to 16. Bergdorf Goodman; Neiman-Marcus.

2. GREY WITH WHITE; two exclamation-points of red in the collar and tiny, clapped-on-the-head beret. Foxbrownie suit of Forstmann wool. $95. Sizes 12 to 16. Altman.

3. TAUPE-GREY WITH PINK; grey flannel suit, grey felt hat and bag; calypso-pink gloves; pink blouse with a soft, high collar. Suit, $145. Sizes 10 to 16. Hattie Carnegie Original.

4. CLEAR GREY WITH WHITE; yarn-dyed, grey wool mixture, piqué revers. The wide-shouldered coat-dress look is new—and nice. Capri design. $40. Sizes 10 to 16. Altman

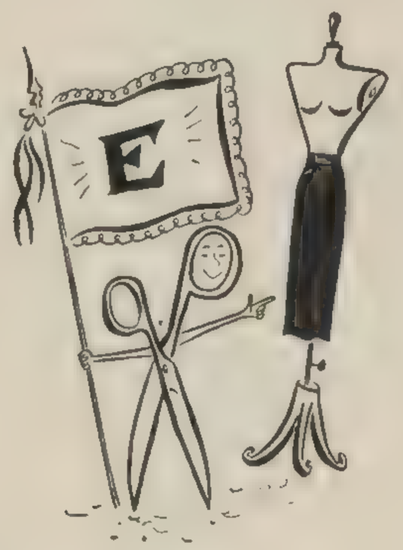
RAWLINGS

Break in Neutrality

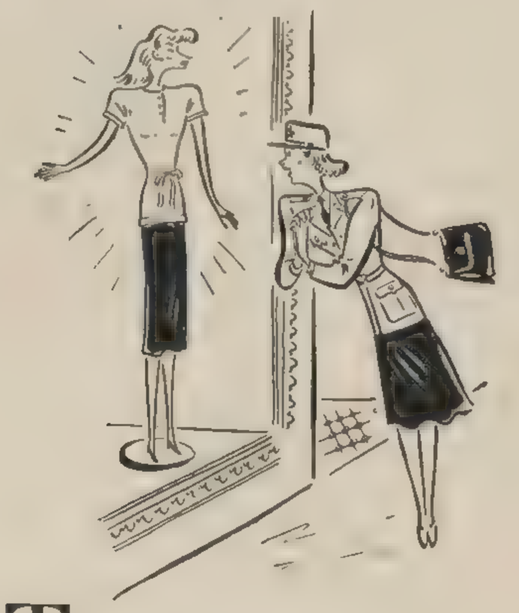
BREAK IN NEUTRALITY (opposite). *Roman stripes are in the news again. Traina-Norell uses them brilliantly with the neutral beige of this two-piece Rodier wool jersey costume. At Bonwit Teller; Frost Brothers; L. S. Ayres; and Jordan Marsh*

The fashion that L-85 built

This is the Man (Donald Nelson)
who made the rule
that sent Design
to a strict new school.



This is the Skirt
and these the Shears
that narrow the line
to lean war years.



This is the Tunic
that's smooth over hips
that are cased in skirts
that are close as slips

This is the Jacket
that's boxy and square
that tops the tight skirts
that all of us wear.

This is the Cap Sleeve
next summer will bring;
it's best above skirts
that are slim as a string.

This is the Coat
that's belted and shorn
that always looks better
when tight skirts are worn.

On the next six pages...clothes that prove that "Uncle Don" was right

This is the skirt

that narrows the line. These, the addenda to slim design...A bulky shirtwaist, its collar high...A hat, just a dot above the eye...Stubby gloves...A silver chain, an emblem belt, or a chatelaine, pinned at the waist... Rod-straight skirt of wool sharkskin, contrived by a master habit-maker. $25. Blouse by Florence Gainor. $13. Lord and Taylor; Joseph Horne; Harzfeld's

RAWLINGS

This is the cap sleeve

next summer will bring. L-85, where is thy sting? This is the sleeve that underlines the narrow chic of new designs. This is the sleeve we all embrace for smartness, coolness, saving grace...Pink-and-black shift of Bianchini rayon crêpe. Very short dark gloves —or very long ones. Dress, $75. Jay Thorpe; Bonwit Teller, Philadelphia; Rich's. Bracelet: Frank Hartley

This is the tunic

that's smooth over hips...The long, belted blouse, in partial eclipse since the 1920's, looks newest, rightest with plumb-line skirts—is best and brightest for softening, breaking a narrowed line, without adding an inch to lean design...Two-piece tunic-dress of Enka rayon crêpe. Rose Barrack design. $45. Henri Bendel; Filene's; Thalhimers. Jewels by Frank Hartley

This is the jacket

that's boxy and square—brilliant, simple, chunky flare of fuchsia, over the slender shaft of the blue wool skirt here photographed...The box-jacket suit of Juilliard wool, $100. The bow-blouse, of white rayon crêpe, with fuchsia and purple coin dots, $35. At Bergdorf Goodman; Frost Brothers. Deep white felt cloche; navy-blue straw-cloth bag, lined with taffeta

RAWLINGS

RAWLINGS

Coats built for close skirts

Brief, boxy, black wool coat ...
the tighter the skirt the better.
Flat straw sailor.

COAT, $145. SIZES 10 TO 18. HATTIE CARNEGIE; HIMELHOCH'S: SEIDENBACH'S

Wrapped as close as the skirt... black Forstmann wool coat lined with checked rayon surah

COAT, $99. SIZES 12 TO 20. ALTMAN; BONWIT TELLER, PHILA.; CARSON PIRIE SCOTT

THINGS I HATE IN RADIO

By Harriet Van Horne

[EDITOR'S NOTE: *Twenty-four-year-old Miss Van Horne is the radio editor of the* New York World-Telegram *and spends her days and her nights twisting the dial, interviewing radio's shining lights, and writing her column. Before she became a radio editor, she was the one who screamed: "Turn that thing off." And now look.*]

MY litany of Things I Hate in Radio is not short. It runs around the clock and all over the dial. It embraces daytime serials, child performers, platter jockeys, and lady commentators—embraces the hell out of them.

I hate Ma Perkins and Aunt Jenny and Just Plain Bill. I hate Big Sister and Joyce Jordan, M.D. I hate gallant Stella Dallas and brave Mary Marlin and Amanda of Honeymoon Hill. I hate them because they meet every problem with chin up, shoulders back, eyes on a steadfast star. Myself, I'd just dissolve in a vale of tears, and let the landlord foreclose. Let Brother Ned go to the clink for the deed he never done.

I hate the young lady who says her name is Lorelei Glutz and that she comes from Brooklyn. Cheers, screams, whistles, catcalls, low moans, and that peculiar noise they make with their feet in the balcony, herald this simple confession. "Well, well, folks," booms the quiz master, "I guess there must be somebody here tonight from Brooklyn."

I hate the master of ceremonies who says, "Now comes a young lady who's long been a favourite of mine, and after you've heard her I'm sure she'll become a favourite of yours, too. A very talented young lady who really needs no introduction; it gives me great pleasure to introduce Miss——." You never heard of the young lady, and neither did this grandiloquent poet of the clichés until he saw her name on the script. At that moment was born a favourite.

I hate the comedians who begin, "Funniest thing happened to me on the way over to the studio tonight..." And the concerts that feature a voice with a purple hush, saying, "The house lights dim, the orchestra is tuning up, and Maestro takes his place on the podium..." And oh, dear God, the singers who insist on thanking you "on behalf of myself and the boys in the band." Thanking you, presumably, for not taking pot shots at them with pea-shooters when they reach for a high note. Last summer when Frank Sinatra gave a concert at the Stadium, he acknowledged the banshee shrieks from *les dames aux* bobby socks with a gracious gesture that took in the New York Philharmonic Symphony and said, "On behalf of myself and the boys in the band, I want to say, Thanks."

I hate the programs that are forever saluting somebody. It's beginning to sound a little silly. It's either the SPARS of the Hotel Statler, or the Brooklyn Navy Yard, or the Zilch Corrugating Company of Fall River. If all the Service men and war workers being saluted stood by to acknowledge the honour, Hitler's cohorts would be on the plains of Kansas in no time at all.

I hate the comedy shows that come from Army camps, studded with jolly G.I. jokes, but leaving the home-front listeners something less than amused.

I hate the all-night and early-in-the-morning record shows where the disc jockeys of lesser talents (they can't sing and know it) make oh-so-merry chatter with the engineer between records. You hear more stimulating talk in the subway at five A.M.

I hate the lady commentators. They spend ten minutes of every fifteen-minute program giggling over some delicious off-mike nonsense with their announcer, whose name (I don't know why) is always George. If George is such a wit, I ask myself, why don't they put him on the air and throttle the lady with a frog in her throat and a recipe in her hand for raspberry gelatine with green peppers? Why must the ladies who don't star in recipe recitals, take upon their gentle shoulders the burden of enlightening American womanhood?

I hate the news announcers who say "Gwa-DAHL-can-AHL." And those who read each bulletin as if auditioning for the *(Continued on page 98)*

LONG DRESS FOR DINNER *(opposite)* ➡

More brilliant for its brief eclipse, the long-evening-dress star is rising. For figures that could stand a little slimming—or for the slimmest of figures that could use a little glamour—this soignée shaft of façonné silk—shirred, curiously draped. Hattie Carnegie Original

Eric

Greek Revival in America

RAWLINGS

Three Grecian dresses—tall, serene, white, slender as Ionic columns—scrolled with a frieze of gold, or white sequins—narrowly fluted with pleats. These designs were inspired by a current exhibition at the Metropolitan Museum, "The Greek Revival in the United States," and had their first showing there, against the big, bland photomurals of plantation houses, state buildings, college chapels, derived from the ancient Greek.

These classic dresses are not slavish copies of the Antique, not at all like costume-party Cressidas. They are for wear this spring, and are part of a collection designed by Mme. Eta....They are Classic Revivals in another sense, too. The long evening dress, though never quite extinct, did enter upon a Dark Age at the time of the Dim-out—now, knows a renaissance of rightness for occasions of first-degree formality.

All, of Enka rayon crêpe. Saks Fifth Avenue; Garfinckel's; William H. Block; Famous-Barr.
● Jewels by Laurent of Saks Fifth Avenue.
Photographed at the Metropolitan Museum of Art

VOGUE'S JUNIOR

TOMI FRIBSELL

FASHIONS . . .

What is a Junior? She's young, and she's American. She has the energy of a turbine and a puppy's omnivorous interest in the world around her. She is a war bride, a *cum laude* senior, a cadet nurse, a school hockey captain. She's active and purposeful—has no use for an Alice-Sit-by-the-Fire. She wants clothes to fit her busy life—suit her type. She wants to look prettier than ever for her best beau. She works by day—dances at night in a short dress, long dress, whichever he likes best. She needs a junior size (9, 11, 13, 15, 17). She'll love these pages of Junior fashions.

KAY BELL

BIG CITY JUMPER. Slim, sleek navy-blue dress with margins of piqué. Crown Tested spun rayon and cotton. Judy 'n' Jill design. Junior Fashion (#2). Sizes 9 to 15. $13. Lord and Taylor; Scruggs-Vandervoort-Barney

BEST JUMPER IN THE FIELD. Junior Vogue Fashion (#1). Strict black wool jersey, crimson stripe. Tucked into a Hockanum flannel skirt. Sizes 9 to 15. $23. Bonwit Teller; Frederick & Nelson; Harzfeld's.

• For shops in other cities, see page 114

MORE ON THE NEXT TWO PAGES

PEARLS ON BOTH PAGES BY LA TAUSCA

KAY BELL

JUNIOR PARTY LINES

SHORT EVENING dresses are right as right for Gin Rummy and favourite-record-playing evenings. Above, left: rayon crêpe dress with sheer yoke. (#3). Joanne Junior design, $23. Arnold Constable; J. P. Allen. Above, right (#4): rayon crêpe dress with cape sleeves. $18. Bloomingdale.

LONG EVENING dress for the night of the Navy ball or benefit or début. Pretty peaches and cream peach rayon marquisette dancing dress with tiny banding of black lace. Junior Fashion (#5). Sizes 9 to 15. $30. Lord and Taylor; Rich's; Marshall Field.

• For shops in other cities, see page 114

RAWLINGS

WEDDING-DRESS FOR YOUNG LOVE—CREAMY SATIN BROCADE—SHORT, SHORT VEIL

TILL THEY COME HOME

By Evelyn Clark Emmet

Straight from the heart as well as the shoulder...psychological weapons for the wives or sweethearts of men overseas

THIS is for all wives, brides, and brides-to-be of men at war. This is for all of you whose hearts were scooped out when you said "Good-bye" to the one man who makes you whole, the one man who talks your language, the one man who brings you alive, the one man whom the war has taken from you.

It is to you only that I speak. It is you only who will understand what I have to say. With all the good-will in the world, the OTHERS, the thousands of wives who don't really love, can not understand. No one knows quite as well about war as the woman who deeply loves the man who has been killed, will be killed, or—at best—just *may* be killed.

You want the war to end fast...and it doesn't. You want a swift, thorough, violent victory; you want him home. Isn't there something you can do to make that happen?

You feel useless sitting, waiting, caring for the children, making a bandage, driving an officer here and there, washing an aged civilian body in a hospital, selling War Stamps. Will that bring him home just in time to miss the bullet, the torpedo marked for him? You know it won't.

What will? I didn't—I don't—know. But the day after he sailed away, I tried to find out, find out how the war could move faster, be shortened. The hideous lethargy around me seemed like a nightmare in which you scream for help, and no one notices you. A few days before, I, too, had been taking my good time. Now it was very different.

I asked innumerable men in the Armed Forces how the war could be shortened. None could give me the whole answer. But one, an engineer, who had just had the heartbreaking experience of flying to India with parts for the mending of a hundred planes only to find that thousands needed mending, gravely said: "If people all worked and stuck at their work, it would shorten the war. It would be over now, if we all had fought."

Because men didn't dig coal, because men struck in the steel mines, because men everywhere slowed down—the war is prolonged. And that is a disgrace on someone's head. But wait...the war is prolonged, and your man stays away because there are a million other kinds of strikes, of slowdowns. Slowdowns that are on your head and mine. On the heads of women, as well as men. On the heads of all of us who have little jobs. For women, there are only a few big jobs; for most of us, it is a huge volume of little jobs to be well done. We've heard that, of course, all along. But this year is the big fight—the big pull. And there are four psychological weapons that all of us need to use with efficiency, with vitality, to help win the war.

First: Be aware of the whole war picture. It is an aware woman who picks a war job that is not just a salving job, but a war-winning job. It is an aware woman who sees the connection between saving fat and a battle won; who knows that buying—and KEEPING—War Bonds stops inflation, as well as pays war expenses. Who sees all the little irritating savings and chores add up to huge victories—or defeats. It is the aware woman who, when turned down by two war production plants because they are reducing staffs, doesn't go home and decide the war is over, but realizes that production emphasis has changed to planes and trucks, and perhaps she moves to a labor-tight area where her hands are badly needed. It is an aware woman who recognizes the insidious cynicism of those war-weary people who like to say it is nearly finished. It is an aware woman who looks at the ugly story on the maps and sees that our men are but on the fringe of enemy territory.

Second: Don't underestimate the importance of your job. Such vital industries as chemicals are unable to get workers because the workers want more "glamorous" jobs. Other plants lose workers every week, because the work seems dull. But any woman, aching for the safe return of her man, need not be told by a paid personnel woman how important each job is. As a volunteer in a war workers' day nursery, *(Continued on page 110)*

WEDDING-DRESS *(opposite)*

Trainless and young as a confirmation dress, traditional as a peasant's holiday best. Silk satin brocade dress designed by Traina-Norell. Bonwit Teller; Nan Duskin; Neiman-Marcus

West Coast Horizons...

CHESTER H. ROWELL, Editor of *The San Francisco Chronicle,* says:

"...A large part of the public has reached the point of being willing to spend money which may never be repaid in terms of money for the rehabilitation of devastated areas.... But when it comes to sacrificing other things than money, the readjustment of attitudes is harder.... For Californians especially, the free migration of labor, if it should become international in scope, will be even harder to accept than freedom of trade, because with us that involves the problem of race, about which men are rarely rational.

"...On the other hand, participation by the United States in the policing of the world, even with the relinquishment of some sovereign rights, would be easier to accept. This is a political and military question, not economic and racial.

"Everybody is for the political independence of China, and all of our left-wingers and all of our tail-twisters are violently for the release of India.... But there is far less sympathy for the economic independence of the peoples of the Far East. That affects business and 'business is business.'

"...There are some who find in 'that man' in the White House and in the direct primary and the income tax, the source of all our woes. There are others who think that the pernicious institution of profits is the root of all evil. And the war has not prevented them from stirring up the foam of politics.

"It will take a vast lot more education to clarify these economic archaisms than it will to face realistically the political and military challenge of the revolutionary times in which we are living."

DOROTHY LIEBES, famous textile designer, says:

"Watch the West! It is a Building country with a strong sense of vitality and independence. The vitality comes with the climate! The independence comes from living in the present and thinking in the future. The West is not submerged or sunk in tradition. Westerners are apt to look wide-eyed with amazement, or droopy-eyed with boredom over patterns like Shaker, Quaker, Georgian, Colonial, Federal, or any of the Louis. They are interested in the design forms of today.

"Besides, they live on the edge of the Pacific with eyes focused on the West, not the East. A strong feeling of internationalism or cosmopolitanism permeates a great part of the thinking and has much to do with the broad free quality of design to be found in the Arts and Hand Crafts. An eagerness for creative expression finds its outlet in countless fields, from the work with woods in the Northwest, to the fashioning of clay and Death Valley silicates in the Southwest.

"We all know that any art movement worth considering needs constant nurturing. This means intelligent sponsorship. We have it in close cooperation with the architect and decorator and merchant. Things are dreamed up and made to be used in relation to homes, hotels, clubs, public buildings, and most important, the cinema. One finds a genuine love of fine craftsmanship—love in making and joy in using."

CATHERINE BAUER, famous housing expert, says:

"...After the war, the threat of economic dislocation will be relatively greater on the West Coast than anywhere else in the country. Hundreds of thousands of workers are streaming in from other states to make ships, airplanes, and munitions; most of them will try to stay. Probably no other region in history has ever seen such a rapid rate of industrialization.... After the war, along with pressure for mass employment on public works, there is certain to be a demand for settlement opportunity.... The development of the Columbia Basin can provide both—on a huge scale.

"Single ownership of the land will make it possible for the first time in our history to carve out farms, roads, and villages according to natural and logical boundaries.... But much of the delay comes from the clash between science and sentiment.... For instance, housing. This nation has finally accepted decent modern standards for urban rehousing and also for war workers, even where they involve subsidies and public construction. But for a farm settler to start out with a decent home, efficiently produced, still seems immoral in many quarters."

after the War

Seven from the West talk of economics, clothes, movies, of housing, and textiles

SAMUEL GOLDWYN, motion-picture producer, says:

"I do not believe in motion-picture trends. I don't think the public believes in them, either. Or cares what kind of pictures Hollywood gives them, so long as they're entertaining. My experiences with audiences have convinced me that there has never been a mass preference among the ninety or a hundred million people who go to pictures each week for any specific kind of entertainment.

"Anybody who says they can tell what the public would most like to see is a genius among geniuses. My own policy and practice is to find a subject. It can be about pirates, schoolteachers, war, religion, larceny, or home and mother. Which keeps me awake nights and into which I can pour my energies and whatever I've learned about the techniques of picture-making. I find that if it keeps me awake nights, it will keep audiences awake in the theatres."

ADRIAN, famous clothes designer, says:

"It will be more important to think of design after the war, as American design rather than localizing it and calling design in America—New York, California, or Texas design. The American designer has had to do a remarkable job since the fashion picture has been thrown in his lap. He has had the limitation of material—quality—silhouette—freezing; in fact, everything that could limit the flowering of fashion in a complete way—and yet with it all, fashion has had much stimulus. I think that after the war when we can create without limitation, American designers who have knowledge can do extraordinary things, without any doubt.

"There is no reason, when one has the fullness of supply to draw from, when beautiful fabrics can again be made and interesting silhouettes again be indulged in, when detail is not limited, that a rich full beauty can come because of the valuable experience American designers have had in coping with the limitations of war. It is most important for American designers to think in terms of America as a whole—travel will be so easy that a purely local viewpoint anywhere will be dated. New York must accept this and not be too self-centered. California must meet more than the requirements of California. The world will be at our doors—let's meet it intelligently."

HENRY KAISER, masterbuilder, says:

"...The problems of peace are already at hand, for in very truth, they are inherent in the conflict. When the juggernaut of war comes to rest, it may be too late to know what we are fighting for.... The plain truth is that we dare not wait for any protracted period of national or international contention as to what plan is the best, or as to the method and procedure for putting one into operation.

"If freedom to produce is taken literally...it compromises virtually all the freedoms so recently and so eloquently expressed. There is no magic source of wealth for the reconstruction period.... The epoch of bounty has passed, the hand-out era has been completely swallowed up by a war debt which represents not only the spending of our nation's wealth, but the mortgaging of its future.

"We, all of our Allies and the conquered enemies must go back to work. Out of our efforts new wealth must be created, and some of it must be saved.

"Has the automobile industry the courage now to design and announce its 1945 models for delivery after the war? Has the automobile industry the courage to advertise that it will now accept war bonds as down payment on the 1945 models?

"...This is the time for action and now is the time to begin the heroic task of reconstruction."

WILL ROGERS, JR., Representative from California, says:

"The country has not been prepared for the idea that peace demands sacrifice.... We pay $75 for a shell, which is fired at the enemy and misses. It is so much waste money. We will not get that money back. Over a period of years, people have been educated to the wastage of war. They do not expect to be paid back for shells that miss. But after the war, if we repair a bridge and it costs us $75, we expect to be paid back.... Furthermore, we expect to be paid back by the very people who, for years, will be least able to pay back.

"...Let's make this the last war—even if we have to spend several billion dollars on the peace. It will be a great deal cheaper than spending several hundred billion dollars on another war twenty-five years from now. I refrain from mentioning the savings in American lives—because the people who will block a permanent peace are not so much interested in lives as they are in money."

OKLAHOMA...U.S.A.

By Paul Hughes

[EDITOR'S NOTE: *Paul Hughes is the author of the recent imaginative novel, "Retreat From Rostov," with its re-creation of guerrilla warfare and of Russian military tactics. The addendum to this is that all reviews made an enormous point of the fact that Mr. Hughes is an extremely articulate Oklahoman who has never been to Russia. He does know Oklahoma, a state which is now indelibly impressed on Americans by the fantastic success of the musical comedy, "Oklahoma!," celebrating a period when the state was young.*]

THE trouble with Oklahoma—and at the same time the beauty of it—is that no region can quite claim it for its own. Miscellaneous Oklahoma is wedged among well-classified areas, an orphan with no sisters to cling to. The independence of the influences surrounding it is historical as well as geographical, however. It was in 1817 that the Federal Government set the territory aside as a preserve for Indians. In the Choctaw language, Oklahoma means "land of the Red Man." As white pioneers developed the south and west, the natives were pushed out and herded into this grandiose concentration camp. And while the new civilization swirled around it on all sides, Oklahoma remained a primitive sort of happy hunting-ground for the original Americans.

The break did not come until 1889. Then, the first part of the present state was opened to white settlement. Evidently unable to systematize the colonization, the Government seized on a happy little device. It lined up all the land claimants at the border, fired a starting shot, and let them run for it. There is no accurate record of the casualties. But in one day, the country was well populated, and within a week there were cities.

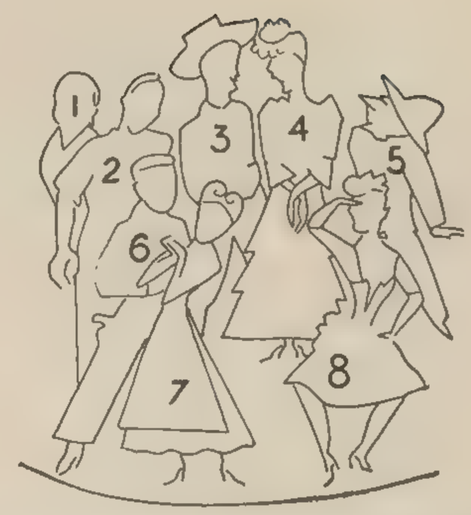
From time to time, the bars were lowered in other sections, until the state in its final form was admitted to the union in 1907. That first night in Oklahoma City, settlers, exhausted after the day's chase, disposed their horses and wagons for the night and rested around campfires. There had been nothing on the site except an Army post and a little trading centre. Tomorrow, these people would begin to make a city of it. But now they were simply tired and discouraged. A great silence fell over them.

From the outskirts came a lone and harassed voice, shouting, "Hey, Joe! Here's your mule!" After a few minutes, the same call was repeated. It came again and again, getting more exasperated all the time.

One or two pioneers, knowing nothing about either Joe or his mule, but protesting against the noise, joined in to help. "Hey, Joe! Here's your mule!" This grew until at last the entire settlement, now thousands strong, was sending up one vast voice to heaven, informing the unknown Joe that his mule had been located.

To this day, '89'ers still call each other on the phone on the anniversary of the run and begin the conversation with "Hey, Joe! Here's your mule!" If there is an official state exclamation, that's it. It was the first community enterprise in Oklahoma, and strangers learned how to cooperate.

The result of all this is a peculiar cosmopolitanism. People from all parts of the nation made the great run into the state. And they were immediately thrown into a complex civilization formed by Indian tribes *(Continued on page 104)*



"OKLAHOMA!" *(opposite)* ➡

This sunlight musical comedy is one of the country's greatest musical theatrical successes in ten years—an open-souled legend of Oklahoma, memorable, folk-spirited, with songs, cadenced for whistling. And here are the eight performers who make it so.

1. Betty Garde, in a rôle that is pioneer, bosomy, high-blooded.

2. Howard da Silva, playing a villain with a genuine menace, the hero of the song, "Pore Jud."

3. Lee Dixon, playing a rodeo hand, singer of the lyric "Kansas City."

4. Celeste Holm, playing a country belle with such comic deftness that she is the unstarred star with her song, "I Cain't Say No."

5. Joseph Buloff, playing a Don Juan with a pedlar's cart.

6. Alfred Drake, the leading man, with a warm, deep, good voice, the singer, "Oh, What a Beautiful Morning."

7. Joan Roberts, the pretty heroine, who sings, with enchantment, "People Will Say."

8. Joan McCracken, ballet dancer, whose can-can has a flirt of its own

"OKLAHOMA!"

RAWLINGS • CONDÉ NAST ENGRAVING

Mrs. William Averell Harriman photographed in her small New York penthouse with three of her collection treasures: a Degas, Gauguin, and Seurat. She is the wife of the U. S. Ambassador to the Soviet Union, will join him later in Moscow

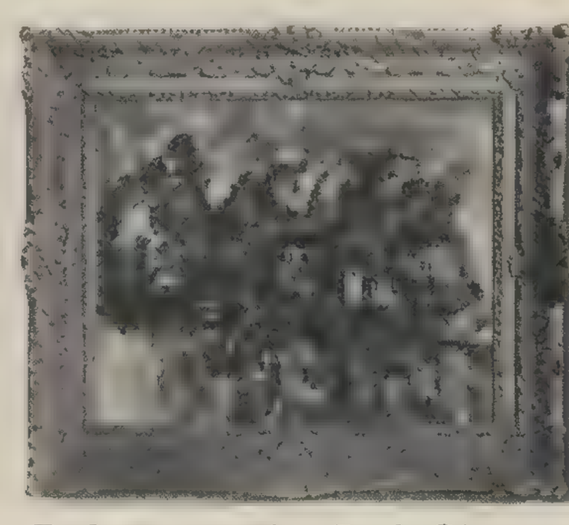
Mrs. Harriman's famous Toulouse-Lautrec portrait

Van Gogh's large flower painting, "A Bowl of White Roses"

Renoir's noted portrait, "Young Woman in Blue"

On this row: three of Mrs. Harriman's important Cézanne canvases

Cézanne landscape, formerly in the Fabbri Collection



Early canvas by Paul Cézanne. Its title is "Au Bord de l'Eau"

MRS. HARRIMAN'S FAMOUS ART COLLECTION

On the very day that the State Department announced W. Averell Harriman's appointment as Ambassador to the Soviet Union, he and Mrs. Harriman moved into their new apartment in New York.

Her first task there was to hang some of the canvases which have given her art collection such great and international renown: among them, her six Cézannes, six Derains, two Van Goghs, two Picassos, a Tahitian Gauguin, a Seurat, a Lautrec, a Chardin, a Henri Rousseau, three Matisses, a Renoir, and Degas' bronze— "La Ballerina."

Mrs. Harriman first became interested in the modern French movement in 1927, when she opened the Marie Harriman Gallery on Fifty-seventh Street, where French pictures of the first importance were displayed and dealt in.

Her Gallery prospered for fourteen years; then her engrossment in the war effort—full-time with the Ships' Service Committee—became so absorbing that the art venture was abandoned for the duration.

Canvas by Picasso, created in his "Blue" period

AMERICAN PIONEER.....

THE INFIRMARY BROUGHT 960 BABIES LAST YEAR

THERE isn't a man on the attending staff of the New York Infirmary for Women and Children—surgeons, obstetricians, pediatricians, urologists, dentists, psychiatrists—all of them are women. This is the only hospital in New York staffed exclusively by women; one of five hospitals in the United States and Canada where women are in complete charge.

The Infirmary was started in 1857 by Elizabeth Blackwell, the first woman in America to receive her M.D. She had faced the barrage of combined ridicule and stern disapproval, had been labeled hussy and witch doctor, had been refused permission to practise in any hospital. (Her one mistake was in being born a woman.) So Elizabeth Blackwell went to one of New York's most fiercely poor neighbourhoods and started a twelve-bed hospital of her own, the New York Infirmary for Women and Children.

That was eighty-seven years ago, and even today part of the anti-feminist attitude toward women doctors still flourishes. Of New York's fifty-eight hospitals approved for interne training, there are still fourteen holdouts who refuse to accept woman internes. It was as late as this past summer that the Army and Navy agreed to offer commissions as Medical Officers to women doctors. And although young men students can get Army-and-Navy-paid medical educations in our leading medical schools, women are still denied this advantage.

Today there are 8,000 women doctors in the United States, and 175,000 men. And these women in the field of medicine can proudly stand by the record of the New York Infirmary. In 1942, New York City Public Health reports for the city an infant mortality rate of 28.8 per thousand births; the New York Infirmary's comparative figures are 12. per thousand births. And of the Infirmary's 725 operative cases, the recorded death rate came to less than 1%.

Ever since it was started, the New York Infirmary has been a pioneering hospital. It was one of the first American training schools for nurses. It sponsored the first Sanitary Commission during the Civil War. It was the first hospital to create a chair of hygiene in a medical school. It was at the Infirmary that, for the first time in New York, an X-ray machine located a foreign substance in the human body. The Infirmary started one of the country's first cancer clinics in a general hospital. On its merits, its efficiency, the New York Infirmary for Women and Children stands as a symbol of the accomplishments and the potentialities of women in medicine.

THE INFIRMARY PERFORMED 725 OPERATIONS

THE INFIRMARY GAVE 4,081 DENTAL TREATMENTS

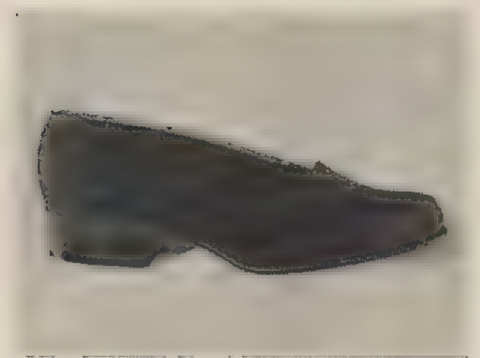
The New York Infirmary, staffed by women for women

BALKIN

NIGHTTIME IN THE NURSERY: THE DISTURBED OCCUPANT OF BASKET 16 IS GIVEN A FLASHLIGHT EXAMINATION

NO NEWS IS GOOD NEWS

ANKLE-STRAP SANDAL, once loved by the John Held Junior Girls, is still the "girl's" pet. Black-as-printer's ink suède. A Palter De Liso shoe. $16. Bonwit Teller.



UNADORNED—and classic as good pumps always have been. Country shoe of reversed brown calf, flat heel. Good for any weather forecast. $35. Henri Bendel.

OPERA PUMP—always and forever — black suède, tiny cut-out on the vamp. Theatre news, beautiful lines. Wonderful with slim L-85 skirts. $35. Henri Bendel.

MARY JANE—This shoe with its dancing-school heel is celebrating its tenth birthday. Black suède grosgrain copycat bow. Newton Elkin shoe. $15. Lord and Taylor.

MOCCASIN—Old news, but always good news with a classic suit. Soft-as-a-kitten black calf—a walkable shoe in town or out. A Customcraft design at Macy's. $13

ONE STRAP did the Charleston in 1926, goes to the Red Cross in 1944. The shoe for jumper dresses, for suits. Well-polished tan calf. $15. Saks Fifth Avenue.

MONK SHOE born in the early 'Thirties, respected adult in the 'Forties. Cordovan-coloured calf for tweeds. British Walker shoe made in America. $13. Bonwit Teller.

BAKER

SANDAL—black patent leather crisscross that's flattered your foot for years. Newton Elkin shoe for dinner-suits. $17. Lord and Taylor.

PANTOUFFLE—first seen in the fourteenth century, your favourite for the last five years. In black suède for universal coverage, slim slacks to suits. $15. I. Miller.

PATENT LEATHER, annual débutante news and better than ever this spring for tea-dancing. In black, onyx-bright. A Delman shoe. $21. Bergdorf Goodman.

SPECTATOR PUMP, wear-forever brown alligator-lizard. Report to the Nation this spring, any spring. Good with neutrals. Seymour Troy design. $20. J. and J. Slater.

JOFFÉ

Berets are back of jewels this spring, back into your life. Eighteenth-century spray of diamond flowers set in silver, burgeoning on a grey tweed felt beret. Jewels from the Hammer Galleries. Hat: Knox, Lord and Taylor

Give a beret

BERET—the French named it—the Basques originated it—but it's as American as ice-water. We tipped it into our head-winds, set it with a jewel, and made it our own to wear. (Above) Tweed felt beret by Stetson. Stabbed by diamond-and-gold rapiers; Hammer Galleries. Beret: Altman. $9. (Top, left) Black suède beret, buccaneer fashion, give it grandfather's stickpins. Stern's; Carson Pirie Scott. Under $17. (Left) Gentle beret, black rayon satin. Bonwit Teller; Jordan Marsh. $16. Pins by Nadja Buckley. Bonwit Teller.

your best...jewel

(Above) Dot your eye with a pale blue felt beret, uncomplicated as a poker chip. A perfect foil for an ornate heirloom pin or pendant. $32.50. From Mme. Pauline; I. Magnin & Co. (Top, right) Beret tiptilted like a Basque Lothario's, of black felt shirred on a cord to hug your head smoothly. Background for jewellery. $35. John-Frederics; Harzfeld's. (Right) Baby-flat-top beret to sit on your forehead and stay on. Of natural, pure silk shantung, it's a natural for a jewel. About $38. From John-Frederics; The Blum Store.

JOFFÉ

If Hattie Carnegie did a spring wardrobe for you, you might have a little silk suit which you would tell yourself you could wear for years and years (and you would); of pure silk...small checks or tiny polka-dots. It would be very neat, very *soignée,* beautifully tailored. You would look gathered in, exquisite, narrow...by day. You might feel as you used to in your little Molyneux suit. (Carnegie coats are snugly wrapped, too.)

By night, you might have a sweeping, soft, bouffant evening gown. You would be a somewhat different woman from your suit-self in a slightly different world. You would wear beige...or black or navy-blue...with the quick flick of bright turquoise or strong pink showing in the turned-back of a cuff...or a jacket-lining revealed.

1. Narrow silk faille dinner-jacket suit... with a bare blouse of brilliant calypso-pink tissue silk; crownless evening turban.

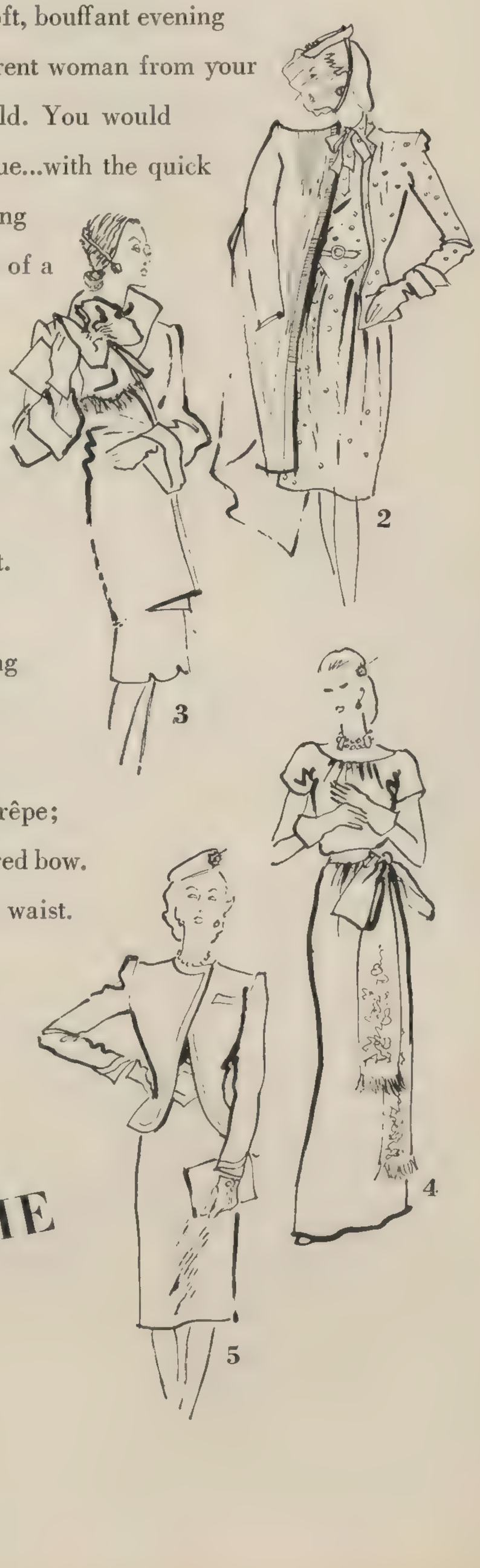
2. Black dots on beige silk jacket dress with its own beige, print-lined straight coat. Forward slice of a hat...snugly veiled.

3. Black hold-it wool coat with faille showing in the wide, turned-back sleeves, revers, and bow. For late afternoon and evening.

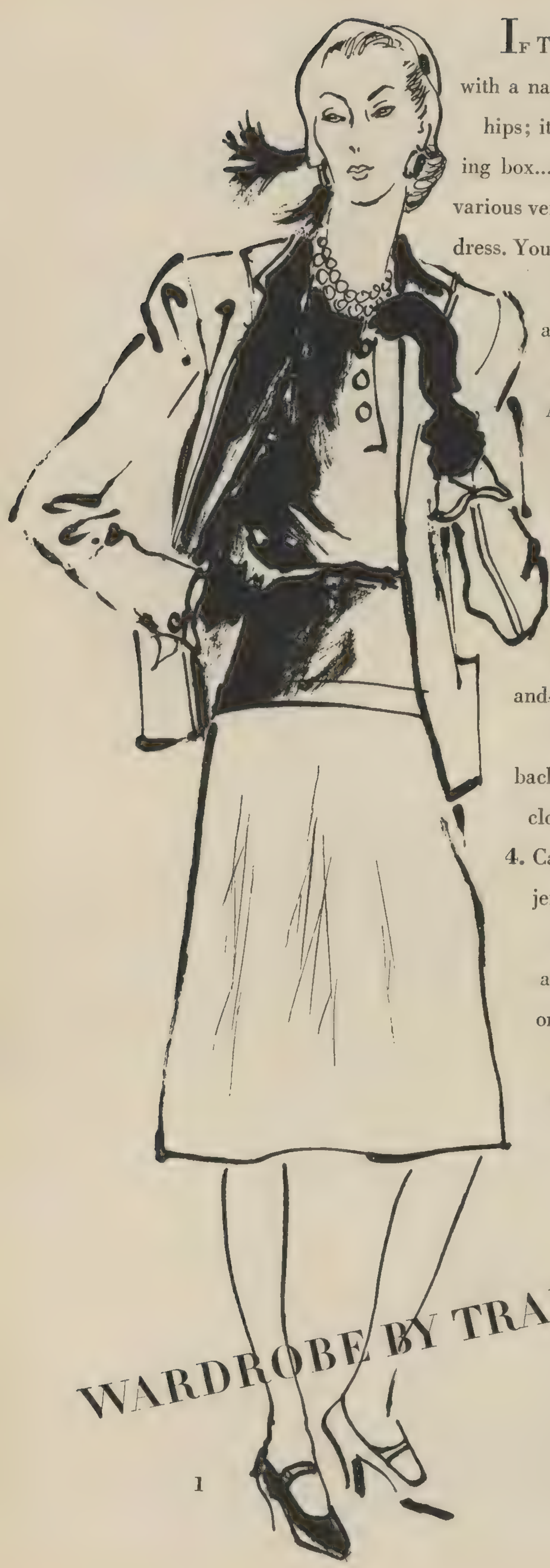
4. Long dinner-dress of black rayon crêpe; shirred neck-line. Large pale blue embroidered bow.

5. Beige wool day suit...high, sculptured waist.

• Numbers 1, 2, and 4 also at I. Magnin; Neiman-Marcus; and The Blum Store



WARDROBE BY HATTIE CARNEGIE



WARDROBE BY TRAINA-NORELL

If Traina-Norell did your clothes this spring, you'd have a suit with a narrow skirt, only as wide as the width of your hips; its blouse would be a long jumper, its jacket a swinging box...probably lined to match the blouse. You'd wear a deep cloche, various versions of jumper dresses, many a tunic, *never* a long evening dress. You would have a certain casual, elegant, well-groomed, and no-doubt-about-it look at 10 A.M. and, with minor variations, at 10 P.M. Some of your clothes would be bold—red—or neutral with fireworks in Roman stripes and sequins. All would have great, uncluttered simplicity. The vibrant line...sometimes the vibrant colour.

1. Leading day suit—bright red box-jacket over a slim tunic and skirt of dark blue Rodier wool jersey.

2. Typical Traina-Norell jumper of black Rodier wool jersey. Worn with beige-and-black dotted blouse. Beige cloche.

3. Button-front red shirtwaist dress. Turned-back pockets and cuffs. Natural straw cloche, one red poppy ear-muff.

4. Cardigan dinner-suit of red Rodier wool jersey with silver-and-gold sequin jumper and revers.

5. For late afternoon, the tunic effect achieved with shirring and a hip cuff. It's a one-piece dress of navy Rodier wool jersey.

• All: Bonwit Teller; Nan Duskin; Marshall Field; Vandervoort's.

1

2

3

4

5

STOP! LOOK!
LISTEN!
to this revolutionary idea
in rain-or-shine clothes
LEFT
Looks like a smart town suit, but defies rain. Navy-blue paratroop twill. $30. From Altman; Burdine's.
RIGHT
Inclement or clement coat of red-and-black checked rayon surah. $35. Hat, $7. Both: Peck & Peck; I. Magnin; Kerr's

KAY BELL

GUESS HOW MUCH?

Can you call the price-tag on this black-and-white spun rayon print dress by L'Aiglon? Nicely-spaced print, two fine leather belts. 12 to 20. Lord & Taylor; May Co., Los Angeles

Guess how much for this jumper-dress of Crown Tested spun rayon and cotton? Piqué bow-collar looks like top-drawer couture. By Hi-Dee. Sizes 9 to 15. Milgrim; Lindner Coy

How many $$ for this navy-blue striped rayon jersey dress by Henry Rosenfeld? Its red belt, pearly buttons stand close scrutiny, Sizes 10 to 18. Franklin Simon; J. P. Allen

What price this pretty shift of sheer black rayon crêpe? Designer wasted no precious dollars on frills or gadgets. Sizes 10 to 18. Bloomingdale; Filene's

● Guess again . . .
and turn to page 114 for prices

MAKE QUICK CHANGE

2

1

3

4

FOR BACK VIEWS AND SIZES, TURN TO PAGE 112

KAY BELL

WITH COIN DOTS

BANK on the perennial polka-dot to give you compound interest spring and summer. These five Vogue Dressmaking Designs are good currency—good wardrobe insurance later.

1. Design No. 5044. Dime dots on a dress that will net you a profit in easy-to-wear lines. There's a jacket design bonus.

2. Design No. 5043. Ha'penny dots for an ever-so-soft, ever-so-trim blouse. Try it with this skirt or a schoolgirl jumper.

3. Design No. 5069. Suit collateral—tucked bosom—pin dots.

4. Design No. 5047. High interest with an outsize bow gilet. Cash in on gloves made of the same fine fabric. Design No. 9334.

5. Design No. 5011. Hard-to-find, "Easy-to-Make" blouse. Match it to a bow-tied skirt, Design No. 5012, for a cool dress.

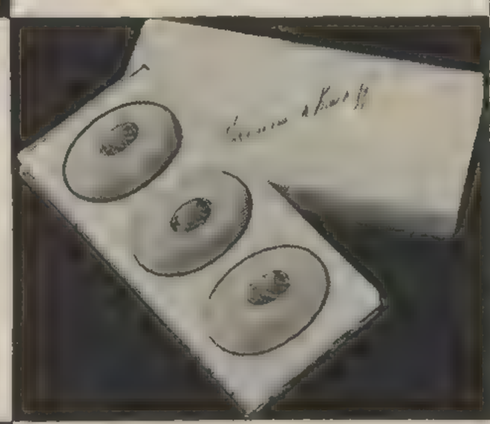
Discoveries in Beauty

Why is the sailor sitting in this beauty salon? Frankly, we hoped you'd ask. You see it's a unique little boîte—and we wanted to tell you about it. The Administration Building at LaGuardia Field houses a miniature shop, labeled non-flossily and merely: Beauty Salon. And it's a good thing to check if you're winging your way to your love in California; or have just got off a plane—and like you look, shouldn't happen. Three efficient girls, there, are equipped to give you quick hair and hand care (as well as pilots and Armed Forces needing same). They give, too, a reviving facial with Farel Destin's excellent preparations, and send you off with the same firm's good make-up. If you like, they'll sell you more Destin goodies like these to put in your duffel. ←

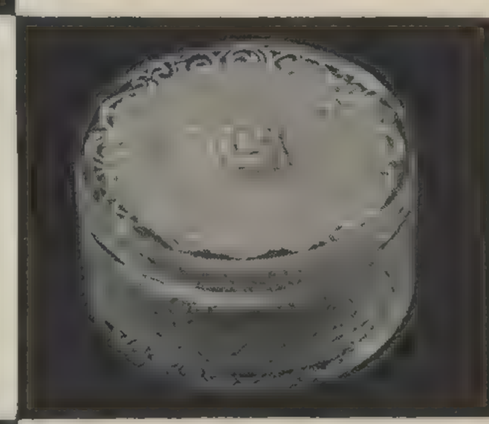
←This is the simple, square-cut bottle in which you'll find the new Hattie Carnegie perfumes: "7," "11," "Hypnotic," "Blue"

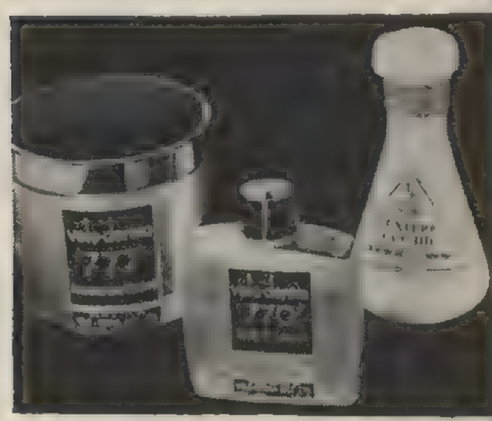
←Here is a picture of a bottle of perfume—without a drop of alcohol! It's "Djer-Kiss"—in a dry version. Saks-34th

Because it's super-fatted, Alexandra de Markoff's French-milled soap is non-drying to your skin. At Lord and Taylor →



Lucien Lelong's face-and-shoulder powder carries an extra bonus. It's this glass jar painted with fragile scrolls. Bonwit Teller →





←"770" is Velo-Derma's lotion that gives a young, misty look to your skin. Allies: cleansing cream, texture lotion. Saks-5th

←"Chunky" is La Cross's plaster elephant, carrying concealed weapons: a nail-file, an orangestick, nail enamel, base. Macy's

←Pale pink and pretty as a picture is the plastic case that holds "Portrait Make-up"—a cake foundation by Dorothy Gray

Soft gray wool, highlighted with white stitching, sensitively tailored into a costume of great distinction. The suit, **85.00.** The coat, **98.50.**

BONWIT TELLER *of* PHILADELPHIA

Renaissance

PERFUME

★★★ a fascinating fragrance with its light — but lasting tones of unforgettable loveliness and charm always whispering you ★★★

SCHERK
NEW YORK

TOILET WATER • BATH POWDER

THINGS I HATE IN RADIO

(Continued from page 66)

lead opposite Katharine Cornell in a period piece.

I hate these junior Chaliapins who might better be out collecting old tin cans for victory. Mind you, I like the small fry as well as the next one. Just bring on a baby, a puppy, a kitten—or even a wee, small mink—and watch these eyes get dewy. But my fondness for the small ones stops just short of writing fan letters to The Sisters Moylan or Bobby Hookey.

I had an ice-cream soda recently with Bobby, the five-year-old rhythm singer who manages somehow to look like Eddie Cantor. An ugly rumour had been going about that Bobby broadcasts his Sunday morning recitals from a rocking-horse. I asked Master Hookey about it, remembering the publicity pictures showing him astride a prancing steed, cute as all get-out, with a Mutual mike rising majestically over the flowing mane. Bobby denied the whole thing: "I dust wock when I listen at home," he said with finality. I also asked him if he aimed to be another Sinatra when he grew up. "Oh, no. I want to be a singer."

I hate the little Sisters Moylan, although they used to charm eleven million listeners every Sunday afternoon. They are, moreover, reigning favourites at Sing Sing, where the inmates formed a Moylan Listening Club.

I hate love scenes on the radio. My ears burn every time I do it, but it seems I just have a natural talent for blundering into the middle of tender moments. Never does my dial slide tactfully into the story as Jane Doe and Joe Blow are being introduced over a couple of boiled test tubes in the chemistry lab. I have no way of knowing that this is only a campus idyll; that Jane is as pure as a day lily, and Joe just a kid with a slight mental defect that kept him out of the Army—but not off the air. He reads his lines with all the fine, careless rapture of an elevator operator calling floors on a late Saturday afternoon.

I hate quiz shows. Hate 'em all with the exception of Information Please. And Truth or Consequences, which really isn't a quiz show at all.

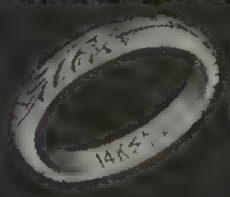
I've a special, reinforced hatred for the commercial announcements that bend over backward to bring in the war angle. "Dazzle your soldier beau with a bright new lipstick called Drummer Boy Red!" Or buy lots of furs and diamonds now, because it's patriotic to buy things like furs and diamonds now.

And I hate the phony laughter of studio audiences. Listeners at home know they're being cheated. That the merry crew in the studio is laughing not at the gags, but at the distinguished star of the evening who, after getting a whiff of the script, thoughtfully pulled on a pair of pink lace bloomers over his plaid suit and put a rose in his teeth.

For nearly a hundred years Leading...

Behind the beauty of the ring... behind the sparkle of its diamonds ...the quality and inherent value assured by nearly a century of leadership are yours...when you choose an Art-Carved design.

SEND FOR "THE BRIDE'S SILENT SECRETARY WITH DIAMOND RING GUIDE".

Art-carved  by Wood

THE SYMBOL OF QUALITY — 1850-1944
J. R. WOOD & SONS, Inc.
Dept. V — 216 East 45th Street, New York City
MANUFACTURERS & DIAMOND IMPORTERS

Keep Buying Bonds . . . And Keep Them!

MARTHA PRICE has a fair-skinned, golden loveliness. Her eyes are amethyst blue, her hair a glinting red-gold, and her complexion has that soft-smooth look you notice about so many girls who care for their faces with Pond's.

BETROTHED *to Air Corps Officer—Martha Price of Cleveland, another Pond's Bride-to-be, is engaged to Thomas Liston of Chicago, now with the Army Air Force*

When you see a girl with a complexion as luminous and gossamer-fine as Martha's—you naturally want to know what she does to help keep it that way!

She says: "I use Pond's Cold Cream. It's the nicest cream in the world, I think."

Every night, every morning—Martha *beauty-cleans* her lovely face, like this: She *smooths* on snowy-soft Pond's, pats over her face and throat to soften and release dirt and make-up. Tissues off. She "*rinses*" with more Pond's, working her cream-tipped fingers round and round for *extra* cleansing, extra softening. Tissues off—"and my face *feels gorgeous*," she says.

It's no accident engaged girls like Martha, great society beauties like Mrs. William Rhinelander Stewart and Britain's Lady Kinross love Pond's Cold Cream. Ask for a *big jar* today. Use it night and morning—for daytime clean-ups, too!

Today—many more women use Pond's than any other face cream at any price

MARTHA'S WAR WORK—She gives a whole day every week at the Child Care Center seeing little boys and girls are kept happy and healthy while their mothers work. Workers like Martha are badly needed. Perhaps *you* could make this *your* war work, too!

HER RING—the handsome diamond has three baguettes either side, all surrounded by smaller diamonds set in platinum.

She's Engaged! She's Lovely! She uses Pond's!

ASK FOR A LUXURIOUS BIG JAR! It's patriotic—saves glass and manpower. You may find different color "war caps" on Pond's jars now—but Pond's Cold Cream is *the same lovely quality.*

SHUR-TITE

Favorite of the Month

Design Patented

Functional fashion in a superb handbag — the perfect accompaniment to the streamlined clothes of '44. There's even an extra zippered partition inside for ration books and such! In smooth cape finish leather . . . all the new season's shades.

Many other Shur-Tite originals at your favorite counter at various prices.

*slightly higher in some localities

*$5.00

Goldsmith brothers

NEW YORK • CHICAGO • LOS ANGELES • LONDON

DECLARATION OF INTERDEPENDENCE

(Continued from page 47)

represents transferable wealth and, therefore, is power.

We emerged from the first World War a great industrial nation. We shall emerge from this one so incomparably the greatest, whether in plant, in equipment, in access to materials, and in skills to handle them that even Russia, our nearest rival, will be far behind.

So much the average American understands clearly. For that matter, he understood it twenty-five years ago. The facts were under his nose, and he could not fail to see them.

What he did not understand then, and what it is much to be feared he does not understand yet, is that this is not altogether a happy position for his country to occupy. Not by conquest, not by rapine, not by any conscious design on our part, but simply by force of circumstances not entirely under our control, we have acquired the largest share of physical force, nearly all the money, and the greatest aggregation of industrial power in the world.

This is all very well, but when we acquired these things we also acquired the largest share of responsibility for civilization, and it is to this that our people may resolutely shut their eyes.

They do not like to think of it because it implies some disagreeable things. We are essentially an amiable people—given to astonishing tantrums now and then, but, taken by and large, a friendly folk. We like to be liked, and the bitter truth, which we are reluctant to face, is that after this war, we are not going to be liked.

How could other nations like us, in view of the situation that must exist when the fighting is over?

Whether we like it or not, we shall have to be the policeman of a large part of the world; simply because there is nobody else to do it, and

When constabulary duty's to be done
A policeman's lot is not a happy one.

Whether we like it or not, we shall have to be the world's banker; and when all the world loves a banker, it will be a new world indeed.

Whether we like it or not, we shall have to be the employer of a large share of the world, all those people who will be supplying our industry with raw materials and handling our shipments of goods abroad; and when all employees love the boss, it will be a new world indeed.

This much of the future situation is certain; what is uncertain is how we shall take it when we discover that our efforts for the general welfare seem to be making us detested all around the globe. Shall we come to the surly conviction, as a great many of us did twenty-five years ago, that all the other nations are inhabited by malignant wretches, incapable of reason, not to *(Continued on page 102)*

Wear-Right

FOREMOST IN GLOVES

A hand-clasp and a heart throb

To set the scene . . . to accent a mood . . . for that pretty-as-a-picture look, smart women everywhere wear WEAR-RIGHT gloves!

WIMELBACHER & RICE 244 Madison Avenue, New York 16, N. Y. • Chicago: 920 Merchandise Mart • San Francisco: 86 Third Street

FIRST AID TO NATURE...

individualized night creams

Let beauty work for you while you sleep! Helena Rubinstein's individualized creams, each created for a particular skin type, assist nature in refreshing your looks while sleep refreshes your body. Choose the one that's blended for *you*, use it faithfully, and reap a rich reward for small effort spent!

Novena Night Cream especially for dry skins, is a rich, balsamic cream that relieves tautness of the drier skin and leaves it smooth, velvety, 2.00 and 5.00. Town & Country Night Cream for young skin is a light cream whose purpose is to *keep* the skin smooth and supple. Only 1.00, 1.75, 3.00.

Novena Cerate for sensitive, mature skin, has special properties to soften the parched skin of face and throat, 2.50, 4.50. Twin Creams, an intensive home treatment, are a luxurious pair, one for night, one for day, to continue the beneficial action. Chemically coordinated to work in harmony, they provide extra lubrication for parched skins. 5.00 each. Twin Creams, set 10.00

715 Fifth Avenue, New York

Plus taxes

HELENA RUBINSTEIN

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PAUL SACHS ORIGINALS
SAINT LOUIS

DECLARATION OF INTERDEPENDENCE

(Continued from page 100)

mention gratitude? Shall we revert to the policy of having as little to do with them as possible, erecting huge tariff walls to cut off trade with them, demanding payment in gold when we have all the gold there is, and then denouncing them as defaulters when they fail to pay with the metal they do not have?

If we pursue any such course, what reason is there to doubt that eventually we shall precipitate a third World War? We shall be asking for it; and in the inexorable justice of history we shall get it.

Yet to pursue any other course will involve one of the most difficult tasks a nation ever undertook, the task of revamping its accustomed manner of thinking. Since the Napoleonic era, Great Britain has been the chief guardian of the peace—and, by the same token, the most hated nation—in the Western World, but the people of Great Britain were eased into that position before they had any real control of their Government; for not until the Reform Bill of 1832 was Britain really a democracy. British democracy, therefore, has never had to change its thinking to conform to a changed situation.

We, on the contrary, were a thoroughgoing democracy while we were still a microscopic world power, and we developed toward foreign affairs the attitude typical of a fifth-rate nation. John Quincy Adams, in 1819, could denounce the King of England like an earlier Big Bill Thompson, and get away with it, even though he was Secretary of State; but if Cordell Hull should cut loose with a furious denunciation of the King, every Stock Market in the world would go crazy, and cabinets would collapse in a dozen countries. Yet some of our politicians persist in talking like Adams in the time of Hull; and, what is worse, millions of our voters persist in thinking about foreign affairs in the same style in which their grandfathers thought.

That sort of thing has to stop, and it's going to stop. Let us not deceive ourselves about that. It is going to stop. The only question is as to the method of stopping outmoded thinking by a first-rate power. One method is for the American people to revamp their thinking of their own volition—a difficult method, but not impossible. The other method is to precipitate a third World War—and maybe a fourth and a fifth—that will finally eliminate us as the dominant factor in the world situation. For in a closely knit civilization, the nation that has the power is going to accept the responsibility, or else....

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Lingerie

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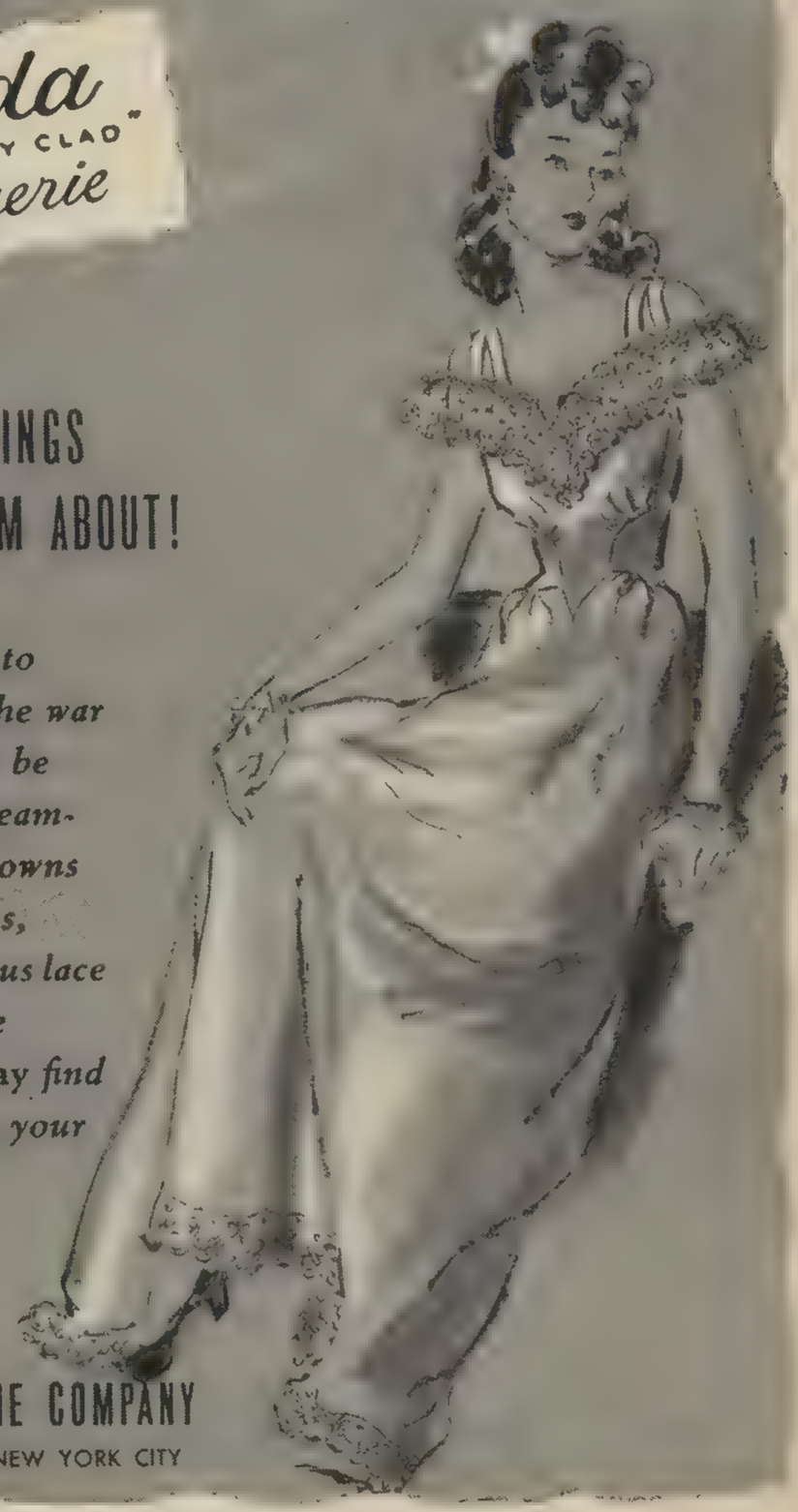
YOU DREAM ABOUT!

Isn't it a comfort to know that when the war is won, there will be enough of this dream-stuff—slips and gowns of luscious fabrics, afroth with precious lace—to supply all the demands? You may find some of it now, at your favorite store.



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OKLAHOMA . . . U. S. A.

(Continued from page 78)

who had already been driven there from all over the country. Oklahoma thus became a melting-pot within a melting-pot, and the forced mixture has never settled.

It is a tribute to human resilience that Oklahoma could be jerked into existence overnight without breaking its back. It is an equal tribute to Nature that she could throw all this variegated scenery together and somehow manage to make it stick. The uninformed observer is likely to see people and landscapes that don't belong there, but there they are. Oklahoma is a paradise for sociologists and geologists. Up to now, the geologists, finding oil, have had more fun than anybody.

Tulsa is the state's prime specimen of a boom town that managed to mature. It was originally Tulwa, which means "town" in the Creek language. Then it discovered that Tulsey Town was sitting in the centre of the Mid-Continent Oil Field, one of the world's richest. The place exploded in rocket-like growth, it changed its name to Tulsa, it passed its millions from hand to hand.

Somewhere there was enough foresight to take the letdown out of the boom. Tulsa sank its millions into refineries, into buildings to house headquarters of petroleum firms, into Tulsa University, parks, museums, churches, and art centres. But the atmosphere is, as a whole, one of quiet, not-too-hurried activity. The transplantation of imported culture has fared hardily in Tulsa. But Oklahomans still get a kick out of the stationery of the oil companies, reading: "Main Office, Tulsa; Branch Offices, New York, Chicago, San Francisco, London, Madrid, Cairo, Bombay."

By contrast, Oklahoma City is still in the sweat and swear stage of its development. It has a population of some two hundred and fifty thousand, largest in the state, and a capitol without a dome. Its oil play began as late as 1930, and it has not yet assimilated its wealth and settled back to enjoy it. There are oil-wells everywhere. Great groves of derricks grow in backyards and on the playgrounds of schools, down the middle of once-lovely Lincoln Boulevard, by the Governor's mansion and on the lawn of the State house. At the height of the mania, residents throughout the city were drugged to sleep by a weird medley of standard and rotary drills. Now there is only the slighter lullaby of pumping.

Despite the attraction of high salaries for oil-field roughnecks, almost two-thirds of the people are on the land. In the middle 'Thirties came the dust. Topsoil gone, great layers of earth shook loose and joined the wind. Like manna came posters, billboards, and newspaper advertisements publicizing California's need for fruit-pickers. Many of the Dust-Bowlers went West. It is this hegira which John Steinbeck fictionized in *The Grapes of Wrath.* All Oklahoma *(Continued on page 107)*

'Neath the waves lived a lovely mermaid,
Quite contented she swam and she played;
A most worldly wise miss,
But when first she spied this
Scarf by Kimball, he won his crusade.

Scarfs by kimball

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Call to Perfection

CLEANSE . . . TONE . . . SMOOTH

Ardena Cleansing Cream, 1.00 to 6.00

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If *you* have never used what Elizabeth Arden has prepared for you, here is a thrilling experience because, for pleasure in use, for delicious fragrance, indescribably delightful texture . . . the *feel* of loveliness and luxury . . . these Essentials are without parallel

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Soft as a serenade, Roux Oil Shampoo Tint blends with your hair—skillfully conceals each existing gray strand so that only you and your hairdresser know where nature stopped and Roux began. For more lustrous, color-full hair, most professional colorists use Roux.

ROUX

Oil Shampoo Tint

TINTS · CONDITIONS · CLEANSES

OKLAHOMA . . . U. S. A.

(Continued from page 104)

is still haunted by the shades of Ma Joad and her Okie family.

There never were very many genuine Joads. Their problem, while appreciated, was regarded by Sooners as a small segment of the state's jigsaw picture. Oklahoma A. and M. College went to work. Now there is no more Dust Bowl, and the majority of the Okies have come back home again. But Steinbeck, perhaps without malice, introduced the whole state to his readers as a land of shiftless itinerants, pauperized and ignorant. Oklahomans generally are too self-sufficient to notice what the rest of the nation thinks of them.

Oklahoma dancing is as unfettered as anyone could ask. At the country clubs or the best hotels, there are quite conventional ballroom tactics. But the real Sooner spirit comes out at Tom's Place, or Big Chief's. The jukebox is full of Bob Wills records ("Steel Guitar Rag," "San Antonio Rose," "Take Me Back to Tulsa"), and the nickels flow as liquidly as the beer.

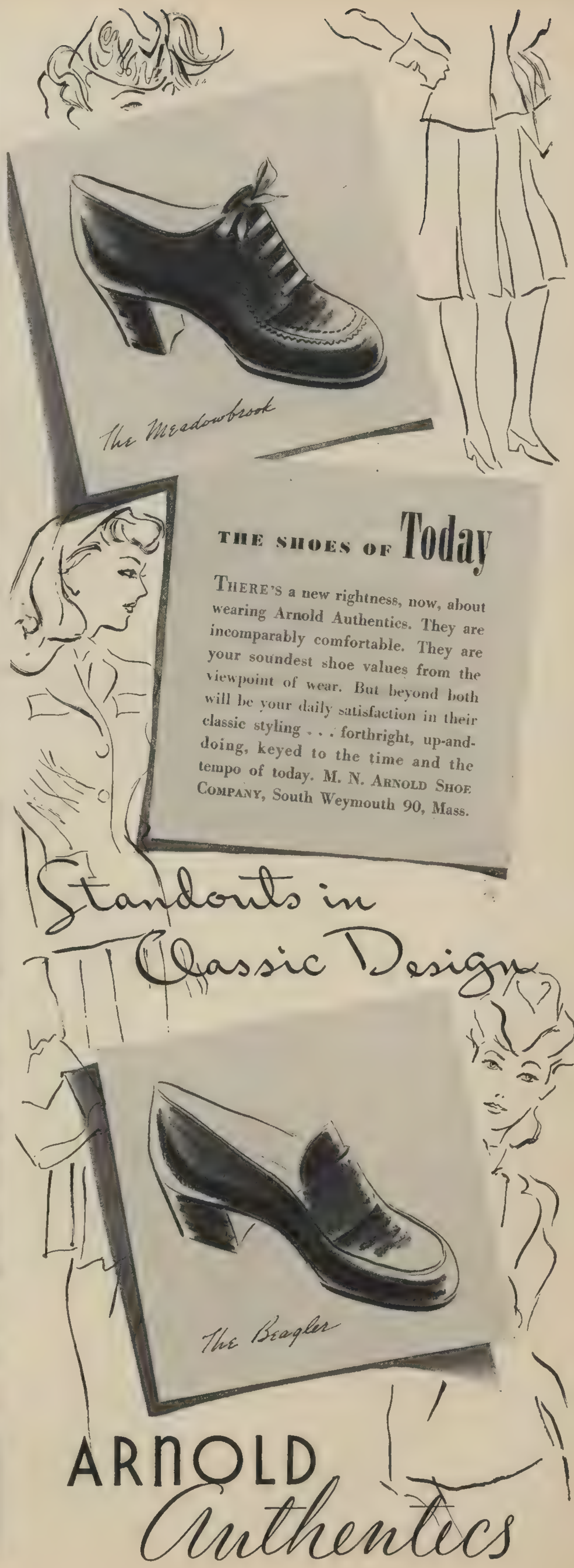
The favourite step is more a shuffle than a dance. Couples make their way slowly around the hall, scraping their feet as they go. Meantime, there is a secondary rhythm of the shoulders, for they sway tirelessly from side to side. At periodic intervals, the most energetic males punctuate the music with their own Indianized version of a rebel yell. It is usually shouted in falsetto, "*Aah-haa!*" with the first syllable slowly ascending, the second slowly descending. It does something to the blood.

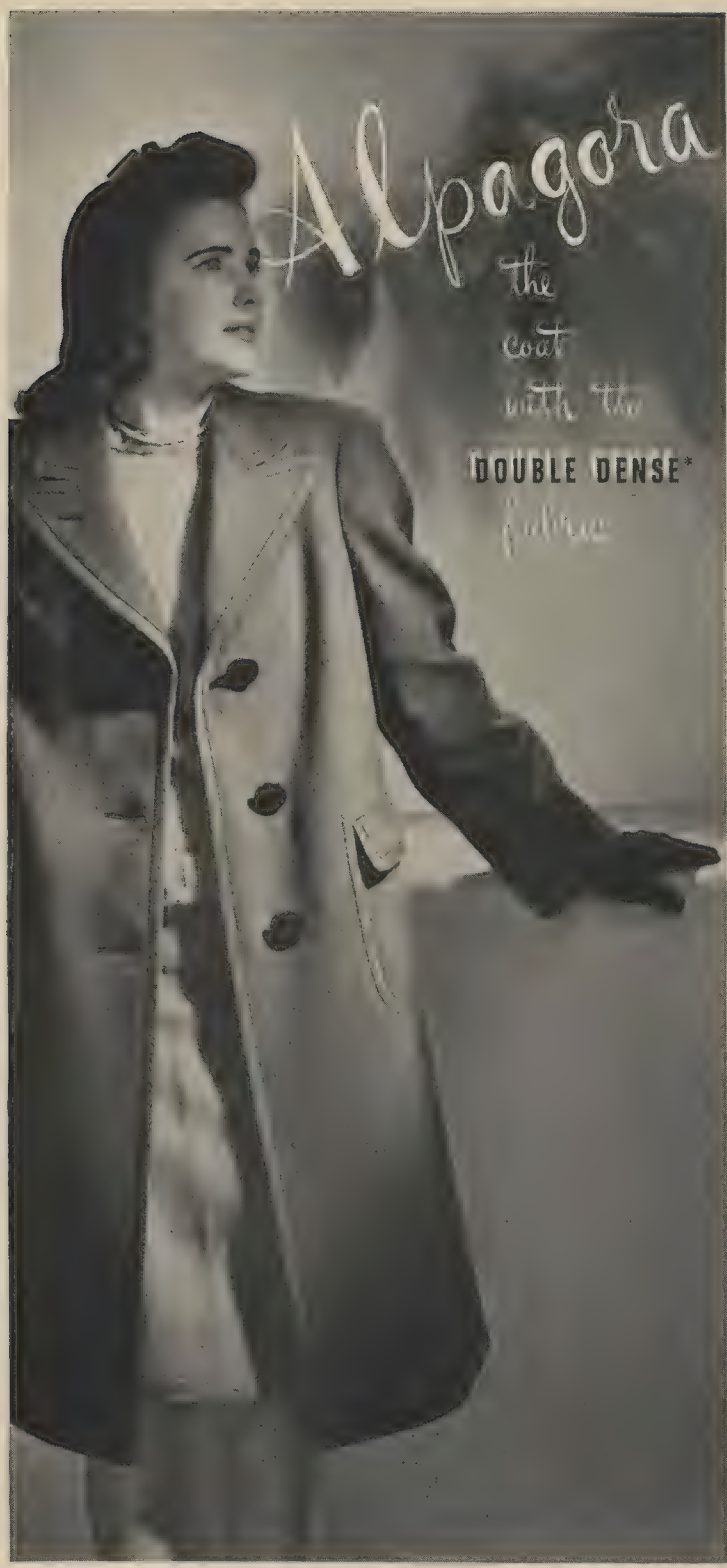
Statesmanship is bound to the cow. It would be political suicide for a candidate to appear without his broad-brimmed, high-crowned hat. Even staid businessmen lay away pin stripes and fedoras for boots and Stetsons when their names go on the ballot.

Oklahoma's ledger would not be complete, however, without an accounting of its human assets. A trial balance is struck each Saturday afternoon, when everybody goes to town. Outside of an Oriental bazaar, there's nothing like a Saturday in Oklahoma. Saturday is only incidentally a shopping day. People go to town to look at people, in a heterogeneous parade. Nobody is immune to the attraction. Even the hermits go to town on Saturday, seizing one opportunity a week to submerge themselves in the crowd.

The human spectrum makes each Main Street a rainbow. Every shade, from white through yellow and red to black, is a part of the pigmentation. A sleepy little town on Friday night is a jammed crossroads on Saturday and a sleepy little town on Sunday.

In smaller places, there are the omnipresent oldsters speculating from the comfort of cracker barrels. But they have their counterparts everywhere. Even in the largest cities, they sit on the curbstones, whittle, spit, and watch the people go by. It's the cheapest and best diversion in Oklahoma.





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Alpagora Fleece—Year-round Topcoat weight, $32.50
Companion Coat in Alpagora Tweed, $32.50

At fine shops and department stores. For the shop nearest you, write to Stratbury Manufacturing Co., Galion, Ohio

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1944 GIRDLES

Corsets will have more stretch—the news headlines reported recently. Washington has removed all restrictions on the use of rubber for corsets, and released quantities of the new synthetic rubber, neoprene, for girdles. Elated, women rushed to shops thinking that their old love, elastic girdles, were to be had...only to find no more rubber in girdles than heretofore.

It's true that Washington has removed restrictions on the use of rubber for corsets. But stockpiles of natural rubber are practically exhausted. And it's true that the new synthetic rubber, neoprene, has been released for girdle-making. But, promising as the new synthetic rubber appears to be, it has not yet been perfected.

The future of neoprene, which is made of coal, limestone, and salt, looks very bright. When it's perfected, and it may be soon, stretch will return to corsets. At first, it was as black as the coal from which it is made, but now it has been lightened to a near-white. Its stretch has been increased enormously. If improvements proceed as rapidly as they have, synthetic rubber will pass the experimental stage soon.

In the meantime, corsets will look pretty much as they do now. There won't be as many all-in-ones as girdles, nor quite as many long-line brassières as bandeaux. They take more labour and material to produce. There will be slide fasteners. There will be more garter belts. And, best news of all—there will be new brassières made out of nylon—for the Government has released ends of parachute cloth.

1944 STOCKINGS

Not even the most incurable optimist can see any nylon stockings in the 1944 picture. Rumours are still rife that stores of them are secreted away, but those rumours are myth. The makers of nylon can't give any idea as to when America shall have them again. Even if the Army cancelled all orders for parachutes tomorrow, there are many war uses for nylon that take priority over civilian uses.

If you still own pre-war nylons, take the utmost care of them. Mend them, cherish them, keep them wrapped in tissue-paper or in a stocking-case when not in use, to prevent snagging, and tint or dye any remaining singles into matched pairs.

And open your eyes to the virtues of the stockings that are available. Rayon stockings for the most part have improved. They fit better, they don't wrinkle as they once did, and the colours are fast. Had we had rayon stockings after silk, instead of after an interval of wearing nylon, we should have been very satisfied with them. Now we remember the fantastic performance of nylon and forget that rayon stockings wear as well as silk and often look as sheer.

This year, there is more rayon yarn for stockings than there was a year ago. But much of this is in the heavier weights. There will be sheer rayons, but not quantities of them—so reserve your sheer rayons for afternoon and evening wear and explore the advantages of mesh stockings for day and evening, town and country.

Pauline Gordon
for Valentine loveliness

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at better stores—from $1.00

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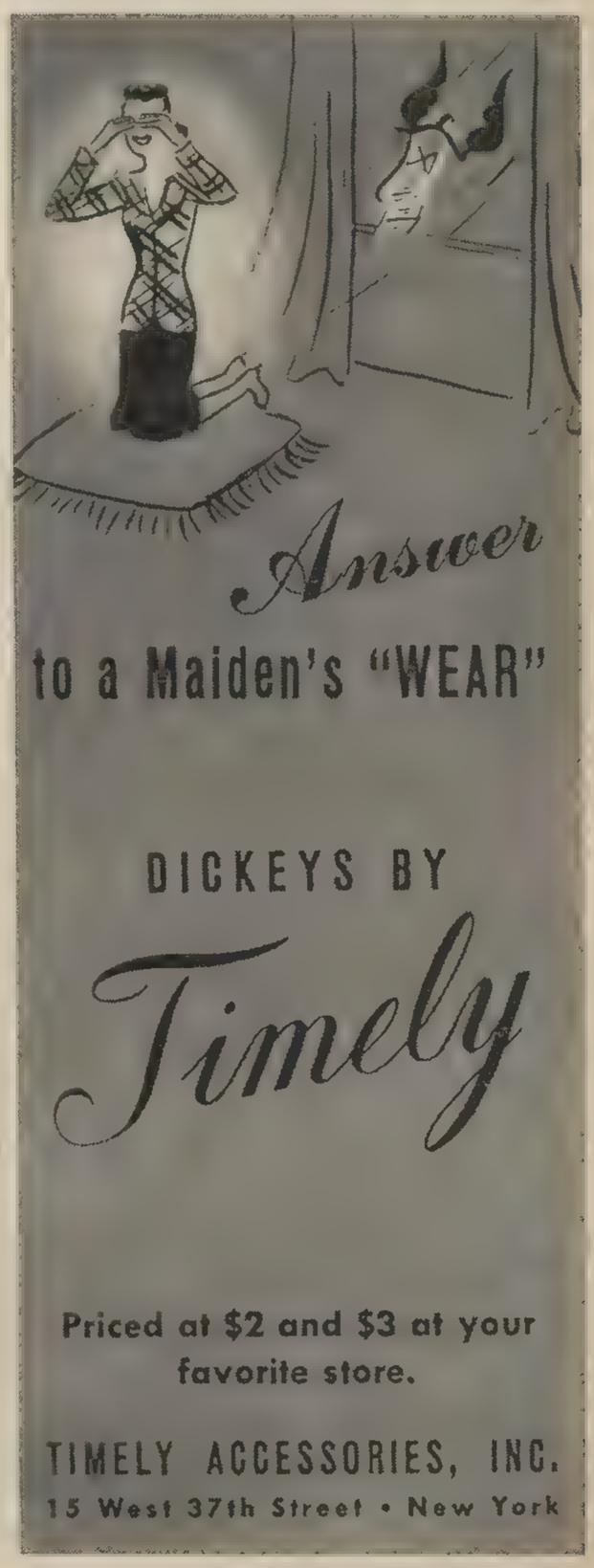

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Modern Victorian

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Six-piece Place Services, as above, about $21.00 each

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WILLIAM & MARY AMERICAN VICTORIAN ENGLISH SHELL

A DIRECT HERITAGE OF FINE SILVERSMITHING FOR OVER 250 YEARS

SHE LOVES
chichi
the perfume that whispers "love me"
witchery in fragrance... to quicken
the pulse and lift the heart
Renoir
PARFUMS, LTD., NEW YORK

BUY WAR BONDS • BUY WAR BONDS • BUY WAR BONDS

TILL THEY COME HOME

(Continued from page 75)

you know that your care of the children is making it possible for the mothers to weld instruments that will help to fight the war. Know that by saving bulbs you save tungsten needed for the radar that may save your husband's ship; that a ten per cent. saving in electricity would save four million tons of coal and seventy-five million bulbs; that ten per cent. saving of household gas would save a million and a half barrels of fuel oil.

Third: have the fixed determination to do ALL, not just some of what you can. Keep constantly in your mind the thought, "He must come home," and you will see a hundred opportunities to make that nearer to coming true. Do, not only the known things, such as enlarging your Victory Garden, reporting Black Markets, taking your proper war job; but expand your influence, as well. I know a woman who stopped her friend from mailing to a husband (festering these past two years on a Pacific Island) a letter in which she had "nobly" confessed a silly love-affair. (Morale officers complain that too many letters from home are harder on the men than malaria.)

Fourth: Pray. Say a prayer each night. Say it to God if you know God. But say it to yourself and to him, faraway, if you don't. Say "I don't want you to die, I want you to come back safely to me." Say, "I will work at the well-chosen job hard and long. I will do it better than ever before. And I will try to encourage others to increase their efforts, too—for if all of us are thinking, doing, and working you will be coming home that much sooner."

OUR OWN BRAND

(Continued from page 54)

the Armed Forces. But honest appraisal —not only of clothes, but of our attitude toward clothes—can better individual as well as national fashion.

Too many women regard clothes chiefly as possessions. They have too many, wear them too carelessly, choose them too hastily, treat them too indifferently, spend money on them too loosely. They're accused of thinking too much about them, but actually they are too unthinking about them. Not until shoes were rationed did many a woman think critically about shoes. Today, she's learned that one good pair is worth a half-dozen so-so pairs. She's learned that three pairs a year—three well-designed, well-chosen pairs—are better than a rackful of mediocre ones.

When we all learn that one good costume is better than two mediocre ones, when we educate our fingers to recognize the feel of good fabrics, when we train our eyes to search for honest workmanship, when we are convinced that fewer, simpler, better clothes outweigh a closet full of indifferent ones, America's individual as well as national fashion will profit. The responsibility of fashion supremacy rests not only on the designers, but on the wearers as well. Only when both designer and wearer respect quality will there be nothing else but.

For the Connoisseur

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The Rum Connoisseur contains over 100 tested drink and food recipes. Send for your Free copy. Ronrico Corporation, Dept. (V), Miami, Florida. Ronrico Rum 86, 90 and 151 Proof. U. S. Representative: Import Division, McKesson & Robbins, Inc. New York City.
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How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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373	2.00
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5011	.35
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Old Spice Smelling Salts. . . tried and true ally, these busy times. The ingenious compounding of roses-and-spice combines your beloved Old Spice fragrance with smelling salts potency. The antique-type smelling bottle is specially designed to diffuse just enough to revive without stinging. Snuggles smartly into purse or service-kit. Charming gift idea. Delightfully packaged, like all Shulton originals . . . $1.00

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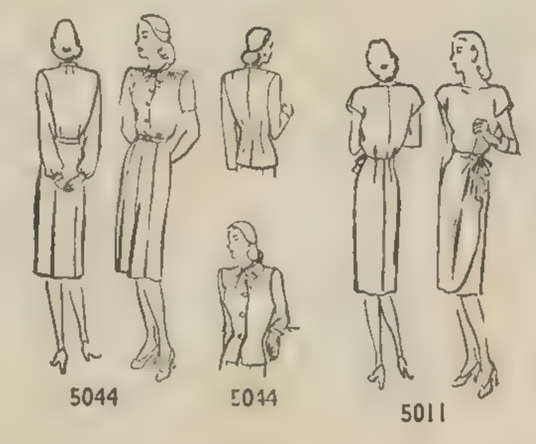
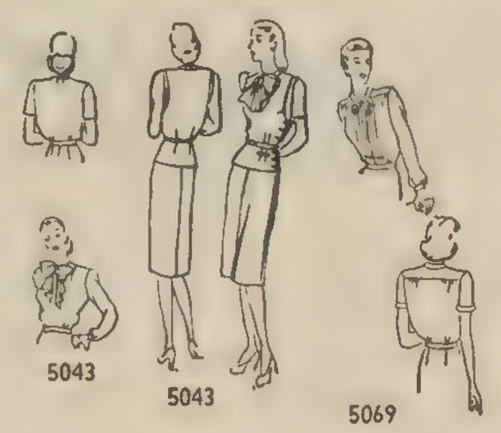
DESIGN FOR DRESSMAKING



Other views on pages 94 and 95. Left: bow-neck jacket dress, Design No. 5044, 12 to 20 (30 to 38), 40 and 42. Right: "Easy-to-Make" blouse, No. 5011, 12 to 20 (30 to 38). Skirt, 5012, 24 to 32 waist



Left: Ha'penny-dot blouse, skirt, and sleeveless jumper included. Design No. 5043, 12 to 20 (30 to 38). Right: Pin-dot, round-collar blouse, Design No. 5069, sizes 12 to 20 (30 to 38), and 40

Left: Cluster-dot gloves, Design No. 9334, sizes 6, 6½, 7, 7½. Right: bow gilet to match, No. 5047, in small (28 to 30) medium (32 to 34), large (36 to 38)

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 110.

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PRIX DE PARIS . . . QUIZ NO. THREE

Here is the third milestone in your journey for recognition in Vogue's Prix de Paris. Remember that you must answer each quiz to qualify (see complete rules in November 1 and December 1 issues). The answers to this quiz must reach us before midnight February 20th. Address them to the Prix de Paris Editor, Vogue, 420 Lexington Avenue, New York 17, N. Y.

CHOOSE ONE FEATURE PROBLEM

1. The theme of January 1 Vogue is Planning. In it there are articles on planning your clothes, your listening, your reading, your weight, your menus, your decorating. If you were an editor of Vogue whose duty it was to determine the contents of the magazine, how would you have handled this idea? Which of these features did you like? Which would you have omitted, and what would you have substituted in their place?
2. Alicia Markova, prima ballerina of the Russian Ballet, was photographed in colour for the January 1 issue of Vogue (page 59). Name another star of the stage, screen, or opera whom you would like to see in Vogue's pages. Suggest a photographic arrangement and appropriate clothes.
3. In 200 words, write a considered critique of Vogue's editorial style.

CHOOSE ONE FASHION PROBLEM

1. "All This and a Neat Head, Too," on pages 34 and 35 of the January 1 Vogue, is a striking presentation of the omnipresent sleek coiffure. Plan some other way to present this hair fashion and suggest three suitable headlines.
2. On pages 38 and 39 of the December 15 issue, there are eight new fashions. Each descriptive caption is approximately one line long and must combine information with a fashion angle. Re-word these captions, employing the same number of words.
3. The Bare Back dress, shown on pages 44 and 45 of the January 1 issue, is one of the more significant new fashions. Plan another presentation of this fashion that would be equally important. Indicate whether you would use sketches or photographs and suggest three headlines.

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JUNIOR CLOTHES

The following shops throughout the country have the clothes shown on pages 70 to 73. Numbers (#1 to #5) indicate which dresses are at each shop.

ARKANSAS
Little Rock . . . . . M. M. Cohn, #2

CALIFORNIA
Los Angeles . . . . J. W. Robinson, #4

CONNECTICUT
Waterbury . . . . . Forester, Inc., #2

DISTRICT OF COLUMBIA
Washington . . . . Frank R. Jelleff, #4

GEORGIA
Savannah . . . . . Leopold Adler, #2

ILLINOIS
Chicago . . . . . Carson Pirie Scott, #1

INDIANA
Indianapolis . . L. S. Ayres, #3, #4, #5
William H. Block, #1

KENTUCKY
Lexington . . . . Loom and Needle, #2
Louisville . . . . . H. P. Selman, #4

LOUISIANA
New Orleans . . . . Gus Mayer, #3, #5

MARYLAND
Baltimore . . . . . Hochschild, Kohn, #4

MASSACHUSETTS
Boston . . . . . Jays, #1
E. T. Slattery, #4
R. H. White, #5

MICHIGAN
Detroit . . . . . J. L. Hudson, #3, #4
Grand Rapids . . . . . Yager's, #1

MINNESOTA
Duluth . . . . . Duluth Glass Block, #1
Minneapolis . . . . . Young-Quinlan, #4
St. Paul . . . . . Frank Murphy, #1, #2

MISSOURI
Kansas City . . . . . Chasnoff's, #4
St. Louis . Stix, Baer & Fuller, #3, #4, #5
Scruggs-Vandervoort-Barney, #1

NEW YORK
Rochester . . . . . .B. Forman, #4

OHIO
Cincinnati . . . Mabley & Carew, #1, #2
John Shillito, #3, #4, #5
Cleveland . . . . . The Higbee Co., #4
Dayton . . . . . Rike-Kumler, #4

OKLAHOMA
Oklahoma City . . . . Halliburton's, #1
Tulsa . . . . . Seidenbach's, #1

OREGON
Portland . . . . . Meier & Frank, #2, #4

PENNSYLVANIA
Allentown . . . . . Hess Brothers, #2
Lancaster . . . . . Mary Sachs, #1, #2
Philadelphia . . . . The Blum Store, #1
Bonwit Teller, #2, #4
Pittsburgh . . . . . Joseph Horne, #1
Jonasson's, #4

TENNESSEE
Knoxville . . . . . Miller's, #3, #5

TEXAS
San Antonio . . . . . Frost Brothers, #1

VIRGINIA
Norfolk . . . House of Arther Morris, #2
Richmond . . . . . Thalhimers, #1

WEST VIRGINIA
Charleston . . . . . Telford's, #2

WISCONSIN
Milwaukee . . . . The Boston Store, #4

GUESS HOW MUCH?

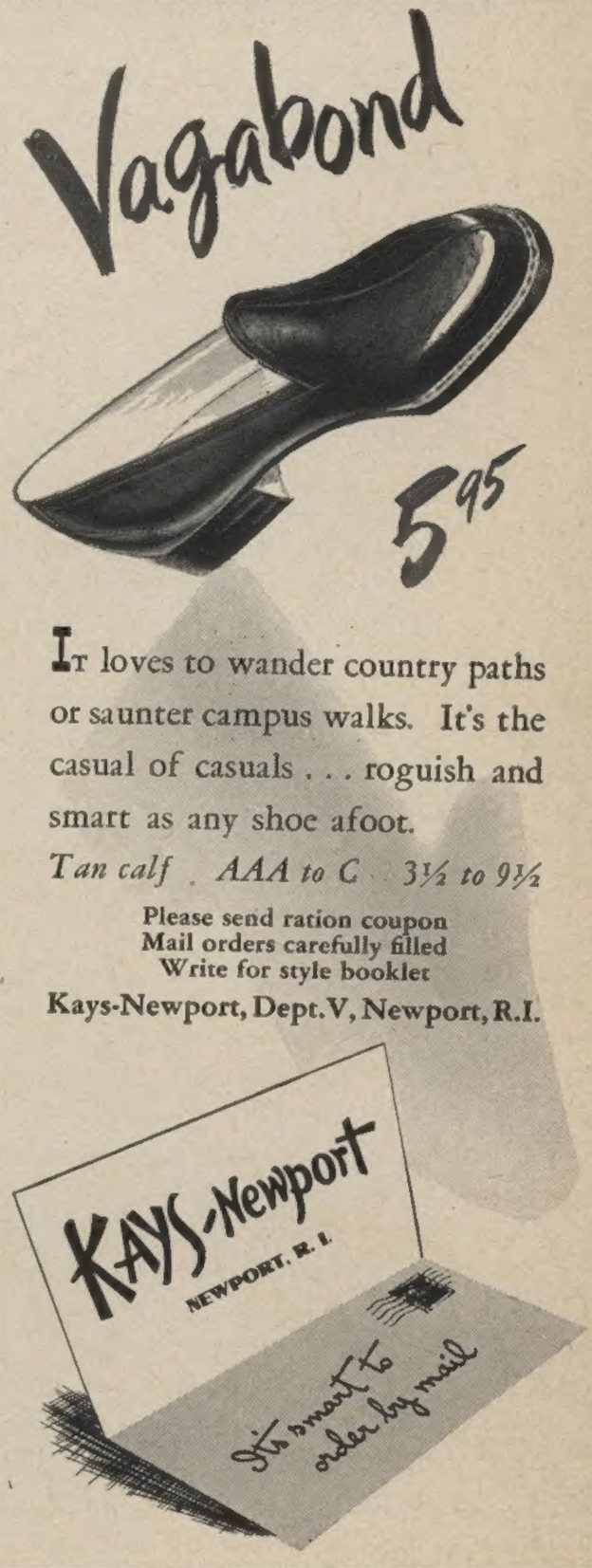
Unexpected price-tags for the pretty dresses shown on pages 92 and 93.

Only $13—for the jumper-dress—navy-blue, bowed with white piqué.

Only $11—for the handsome black-and-white spun rayon dress.

Only $15—for the long-sleeved classic of navy-blue striped jersey.

Only $20—for the festive dress of sheer black rayon crêpe.



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Glamour . . . in just a few seconds with this modern make-up

★ *It creates a lovely new complexion*

★ *It helps conceal tiny complexion faults*

★ *It stays on for hours without re-powdering*

Yes, you can now give new glamour to your natural beauty in just a few seconds with Pan-Cake Make-Up... and you will be utterly amazed and thrilled with the transformation.

Try Pan-Cake Make-Up, originated by *Max Factor Hollywood*, and discover the miracle make-up that millions of girls and women are talking about.

*Pan-Cake... Trade Mark Reg. U.S. Pat. Off.

Pan-Cake* Make-Up

CLAUDETTE COLBERT
in "NO TIME *for* LOVE"
A PARAMOUNT PICTURE

ORIGINATED BY

MAX FACTOR HOLLYWOOD

FLIGHT OFFICER GAY GAHAGAN of the Civil Air Patrol. Destination? A military secret. But her preference in cigarettes—no secret at all. As always, Camels.

THIS LADY IN WHITE has no fear of height ...she jumped headlong into empty air, testing a new *untested* 'chute. No wonder that Camel tastes good to Adeline Gray!

BETTY RICE is an expert on camouflage...and Camels. "I smoke steadily on the job—and off, too," she says, "and always Camels. Their mildness suits me to a 'T.' "

SHE WAS A CO-ED. A campus queen. Then she changed to a Pan American uniform and a *man's* job. Patricia Garner's "in service"—even to her choice of cigarettes.

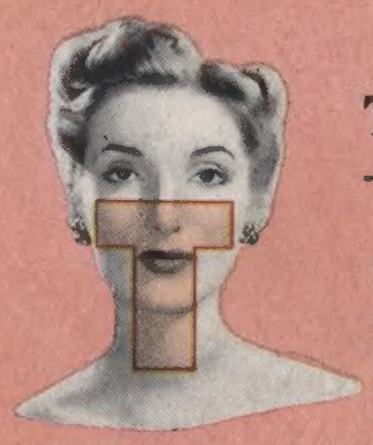
SWING-SHIFT SOLDIER of the production line. Dorothy Wallace works on engines for bombers, measuring dimensions to 1/1000 of an inch! "Camels for me," she tells you.

NO PARK AVENUE STROLL THIS, but a purposeful young lady on the job, escorting one of the Army's newest "recruits" to an induction center.

WOMEN IN THE WAR

Like the service men their cigarette is Camel*

LONG before there was a slogan, "Take a Job, Release a Man to Fight," these lovely ladies had "enlisted." They took a rain-check on glamour for the duration and said, "Let's go." And they went!...anywhere and everywhere a job had to be done. Sure, we are proud that Camel is their favorite cigarette—just as it is with men in the service.*



The "T-Zone"

—where cigarettes are judged

The "T-ZONE"—Taste and Throat — is the proving ground for cigarettes. Only *your* taste and throat can decide which cigarette tastes best to you...and how it affects your throat. Based on the experience of millions of smokers, we believe Camels will suit your "T-ZONE" to a "T."

First in the Service

***With men in the Army, Navy, Marine Corps, and Coast Guard, the favorite cigarette is Camel. (Based on actual sales records.)**

R. J. Reynolds Tobacco Company, Winston-Salem, North Carolina